This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

TEACHERS' MANUAL FOR MILLER-KINKEAD ENGLISH

BOOK ONE

LANGUAGE

LYONS & CARNAHAN, PUBLISHERS

Educ T 759.15.605

Harvard College Library

FROM

Boston School Committee
Library

3 2044 081 498 479

TEACHERS' MANUAL

For

Miller-Kinkead English Lessons, Book I

BY

WILLIAM D. MILLER

Superintendent of Schools, Easthampton, Mass.

AND

ROBERT G. KINKEAD

Assistant Superintendent of Schools, Columbus, Ohio

Lyons and Carnahan

Chicago New York

Educ T 759.15.[illegible]

HARVARD COLLEGE LIBRARY
GIFT OF
BOSTON SCHOOL COMMITTEE LIBRARY
MAR 23 1932

COPYRIGHT, 1915
LYONS & CARNAHAN

INTRODUCTION

The purpose of the first book is to teach the pupils to think, and to express their thoughts in correct English fluently and clearly, both in oral and in written forms. The authors believe that it is good pedagogy to secure these results as far as possible by guiding and directing the natural impulses of child life. Every child likes to talk and to tell stories, and, properly managed, the language lesson should be the most interesting part of the day's program. The ability to stand on one's feet and to talk logically and clearly is one of the most valuable acquisitions that a person can have, and the time to secure this ability is in childhood.

Oral language naturally precedes written, and for this reason in the lower grades a large proportion of the training in language should be oral. A child is not likely to use very much better English in his written work than he uses in speaking. He certainly cannot express an idea that he does not have, and he cannot write logically and clearly unless his thoughts are logical and clear. In general, the world measures a man's education by what he says.

The importance of a knowledge of written forms can hardly be overestimated. The pupils of to-day will soon be in positions of responsibility, and parents have a right to expect and to demand that they will be able to fill these positions successfully. The young man who goes into an

office as clerk or stenographer should be able to write a letter that is correct in every detail. If he cannot do this, he has a right to complain that he was not properly taught in the schools. It should not be necessary for him to go to a special school to learn these technical details. If a young man takes a position as reporter, he should be able to prepare an article that is correct in spelling and in grammar. If he cannot do this, it is because he was not properly trained in the schools. A knowledge of correct English is demanded in every responsible position. It is the business of the schools to meet this demand, and, so far as they fall short of doing this, they are falling short of doing their full duty.

Clearness of written expression necessarily involves clearness of ideas. It is useless to expect young pupils to write clearly upon a subject that they do not understand. For this reason a subject should be studied carefully, and the thoughts should be expressed orally before the pupils attempt to write. For a young child the mechanical difficulties of writing are great, and he cannot organize his thoughts and write at the same time.

The authors have tried to prepare a book that will be a real help to the teacher in her attempts to secure the results that have been mentioned as desirable and important.

No book can do more than to point out the way. The real work must be done by the teacher in the every-day exercises of the school. A single lesson on the correct use of any orak or written form amounts to little. It must be followed by faithful and persistent work on the part of the teacher until the pupils learn to use the correct form automatically.

A single lesson upon the use of *isn't* or *aren't* will be of no value if the pupils are allowed to use *aint* for the remainder of the school year. The best book will be a failure in the hands of a teacher who considers a lesson simply as a class exercise to be dropped as soon as the recitation is over, and the poorest book will be successful in the hands of a teacher who insists that a correct form that has once been taught shall be used by the pupils in their other school work.

Recognizing this need of constant drill, the authors of this book have tried to sustain the hands of the teacher by arranging the exercises so that, after a form has once been taught, it is reviewed constantly on succeeding pages. The teacher who carries out the plan of the book faithfully cannot fail to do successful work.

From the introduction of the subject to the end of the book a systematic effort is made to teach the pupils to regard the paragraph as the unit of oral and of written composition work. The aim of the book is so to train the pupil that it will be as natural for him to divide his written work into paragraphs as it is for him to use a capital letter at the beginning of a sentence and a period at the end.

If the work that is indicated is carried out faithfully, the pupils will enter the upper grammar grades and the high school prepared to do the language work intelligently and successfully.

This manual is designed to be an aid and a guide to the teacher who uses *Lessons in English,* Book I. In making the textbook, the authors had a definite plan for developing the powers of the child. The textbook was written for the use of the pupils, and any explanation of

the plans and purposes of the authors would be out of place in such a book; but this manual gives the authors an opportunity to talk in a less formal manner with the teachers who will use the book, and to explain how the book is intended to be used.

MANUAL FOR TEACHERS

BOOK I

LESSON I. PAGE 1

The Young Robin's First Bath

The purpose of this and of similar lessons is to interest the children and to serve as a means of developing the power of connected and logical thinking and of clear and accurate expression. These are large terms to use in connection with a child of eight or nine years, but, while the beginning must be simple and adapted to the mental development of the child, it is of the utmost importance that the process of development shall be rightly guided and directed from the first, that the right method of thinking and the power of expressing clearly shall grow with the mental growth of the child.

The story should be read by the pupils if possible. If it is too difficult for them, it may be read by the teacher. If the pupils read it, they should go over it until they are able to render it intelligently and with good expression. The mere pronouncing of the words in a perfunctory manner is not enough. A pupil is more likely to read intelligently if he feels that he is reading to some one, and for this reason it is a good plan to ask a pupil to stand in front of the class and read the story to the other pupils.

If the teacher can read well, she may read the story to the pupils after they have read it. Every teacher ought to be able to read well.

The questions under the heading *Conversation* are designed to help the pupils to understand each part of the story more clearly. The questions, or similar questions, should be asked by the teacher, and should be answered by the pupils with their books closed. If the pupils keep their books open, they are likely to try to read the answers in the words of the book. The questions should always be asked in the logical order of the events. The story should be read and discussed until the children are full of it, and can see the setting and the incidents in their imaginations. The teacher should be perfectly familiar with the story before the recitation begins.

In the answer to the first question the pupils may use their imaginations. The second sentence implies that the mother robin was using a dish of water for a bath tub, but this is immaterial. Most of the children will remember seeing a bird take a bath, and the scene will be more real if each child selects his own setting for the bath. It may be in a pool of water by the roadside or in the shallow water on the edge of a fountain. The main facts for the children to get in mind are that the mother bird was in the water and the young bird was sitting near the water but could not be induced to step into it. A child who has seen a bird taking a bath will like to tell about it, and the story that the child tells is quite as valuable a lesson in expression as the telling of a formal story from the book. Also, every story will help to make the scene more real to those who have never seen a bird taking a bath. One thing needs to be guarded against at all times,—there

are always a few pupils in every class who like to talk, and who will monopolize the talking if they are allowed to do so. Such pupils should be tactfully repressed, and the less forward pupils should be urged to do their part. Also, all stories that have not a direct bearing on the subject should be suppressed at once, but this should be done without discouraging the children.

In answering the second question the point to be brought out is that the mother robin is trying to coax the young bird to come into the water. The children will like to tell how the mother bird coaxed the young bird. What did she do? A pupil who has seen a hen with a brood of chickens can tell how the mother hen calls her chickens. This may help to make the action of the mother robin real. It is not enough that the pupil shall be able to say that "the mother robin tried to coax the young bird." He must get a real concept of what it means, and in order to do this he must have a clear picture of the act of the mother bird in his mind.

The answer to the third question is very simple. The children may like to imagine that the young bird was eager to go to his mother, but he did not dare to step into the water. They may imagine him eagerly stepping along the edge of the dish or along the shore of the pool, trying to get up courage to go.

The answer to the fourth and the fifth questions is very interesting, and the children will like to imagine the scene. The mother bird had failed to induce the young bird to come into the water by calling him so she tried another plan. She flew away and found a worm which she brought back in her mouth. When the young robin saw her coming, he began to flutter his wings and to cry for

the worm. Some of the children may have seen a mother bird feeding her young, and they will like to tell what they saw. These stories will help the other children to understand how the young robin acted. A young bird grows very fast, and it is always very hungry. The mother hopped into the water and held up the worm in her bill so that the young bird could see it. His hunger overcame his fear, and he hopped into the water after the worm. All this the children will imagine and tell under the direction of the teacher. They will also imagine how the mother bird splashed the water on the young bird to show him that it would not hurt him.

Oral Expression

The pupils are now ready to tell the story. The aim should be to lead each child to live the story, and then to tell the story as he would tell about some real act in which he had had a part. The thing a pupil must *not* do under any circumstances is to learn the story and to repeat it as he would a declamation. As many pupils may tell the story as the time will permit. If the class has been properly prepared, no two pupils will tell the story in the same words, but all the children should get the substance of it. The pupils should at all times give the incidents clearly and in the logical order. They should also speak distinctly and loudly enough to be heard by the other children. A child is more likely to feel that he is talking to some one if he comes in front of the class and faces the other pupils.

The teacher should always stand in front of the pupil who is talking. If a pupil comes to the front to tell the

story, she may stand among the other pupils so that she will become a part of the audience.

No matter how haltingly and slowly the story is told, the teacher should *not interrupt the pupil* but let him work it out for himself. It is always hard for a teacher to "keep still." When a child stumbles and hesitates, it is much easier for her to break in and help than it is to wait for the child to do it himself, but a child will never become strong as long as the teacher carries him. The athlete did not get his strength by watching the instructor go through the exercise, or by listening to the directions of the instructor. A pupil "learns to do by doing." The teacher who has learned to remain silent at the right time has learned a valuable lesson.

The teacher should always keep in mind that the purpose of story-telling is not to secure a polished production that will make a brilliant exhibition for visitors, but to develop the mental muscles of the child. The teacher will also need to watch carefully that she does not allow the bright, self-confident child, who talks easily and naturally, to take more than his share of the time. Especial care should be taken to encourage the timid child, and such a child should not be asked to come to the front until he has gained some degree of confidence. A halting, poorly-told story by such a child is often of far more value than the brilliant production of the bright child.

In every exercise the child should be taught to stand squarely on his feet, to stand in the aisle, and to leave the desk entirely alone. This form adds greatly to the good appearance of the school, but its greatest value will come in the after life of the child. Many public speakers cannot stand before an audience without leaning on some

convenient support simply because they were not trained to do so when they were pupils in school.

After the children have gained some degree of confidence in telling the story, they may be asked to criticize each other. The teacher should always ask first what is good in a story that has been told. This may include the position of the child, the distinctness in speaking, and the story itself as told. Then she may ask the pupils to suggest ways in which the telling of the story may be improved. The pupils will now have a chance to make suggestions in regard to the order of the incidents, the wording of the statements, and the correctness of the English. The tactful teacher will take this opportunity to add such suggestions in regard to the use of good English as are not covered by the suggestions of the pupils. The members of the class are far more likely to remember suggestions made in this way, and to act upon them the next time they tell a story, than if the corrections were made in a fault-finding manner. All children like to be praised by the teacher and by their classmates, and it is much easier and more pedagogical to secure the desired results by appealing to this side of child nature than it is to drive the pupils by force.

The teacher should be so familiar with the story that she can go before the class without a textbook. A teacher without a textbook in her hand can put much more energy into her work, and can arouse much more interest on the part of the pupils than she possibly could if she were obliged to refer constantly to the printed story. In an exercise in story-telling the burden rests upon the teacher. If she is enthusiastic, the pupils will be enthusiastic. If she is stiff and formal, the pupils will imitate her.

The authors have made some general suggestions in regard to story-telling in this lesson. It should be understood that these suggestions apply to all work of this kind in future lessons, and the suggestions will not be repeated.

LESSON II. PAGE 2

Statements

The three sentences should be written upon the blackboard by the teacher. In general, the blackboards in front of the class should be used whenever possible, and the teacher should at all times stand in front of the class unless she goes among the pupils to form a part of the audience while a pupil is speaking before the class.

Pointing to the sentences on the blackboard, the teacher may show that each sentence begins with a capital letter and ends with a period. The teacher may ask *one* pupil to go to the blackboard and to write a short, simple sentence that she may give. Care should be taken to give a sentence that contains words that the pupil can spell. If there is an error in the sentence as written by the pupil, the teacher may ask for volunteers to go to the board to correct the error. Let the pupils do all the work. The position of the teacher is that of guide. This plan may be followed to advantage in all blackboard work.

Dictation Exercise

In preparing this exercise the authors took great care to make sentences that would be well within the ability of the pupils to write. Such a dictation exercise is the simplest form of work for the pupil. No mental effort is required further than to remember to begin each sen-

tence with a capital letter and to end it with a period. If there are words in the exercise that are likely to be difficult for the pupils to spell, they should be given as a spelling lesson before the pupils are asked to write the sentences. It will be well for the pupils to copy each dictation exercise at least once at their seats before the class exercise.

When the class is ready for the lesson, the books should be closed. The teacher should dictate each sentence distinctly, and the pupils should write the sentences in tabular form as they are printed in the book. The number should be placed before each sentence. All work of this kind should be the pupil's best. A carelessly written paper should not be accepted. In general, the pupils will do just as poor work as the teacher will accept. If she demands neat, carefully written papers, she will get them.

Notice that the first group of five sentences deals with the activities of a boy. There is a slight connection between the sentences, and some of the words are repeated several times. The second group of five sentences will appeal more strongly to the girls.

Oral Exercise. Page 4

The next step is the oral exercise. This is more difficult than the preceding exercise because it demands the mental effort of constructing sentences. The first exercise was simply mechanical. This is wholly mental as no mechanical effort is required. The pupils should make each answer a complete statement. For example, the answer to No. 1 may be, "The paper is on my desk." The teacher may ask as many additional questions as

may be necessary, and as time will permit. When a pupil is answering a question, the other pupils should watch to see if the answer is right, but, if a pupil makes an error, the other pupils should not be allowed to raise their hands, or to indicate their displeasure in any manner. Such an outburst is very confusing and unpleasant to the child who is reciting. After a pupil has finished and has taken his seat, the teacher may call for suggestions or criticisms. Here again the criticisms should be constructive.

Written Exercise. Page 4

The written exercise is a combination of the difficulties that have been presented in the preceding exercises. The mental effort of making the sentences is required together with the mechanical act of writing them. If this combination proves to be too difficult for the pupils, the exercise may be taken as an oral exercise first. That is, the teacher may ask the question and a pupil may be called upon to answer it, making his answer a complete statement. The answer should be concise and as simple as possible. For example, the answer to the first question may be, "The boys like to play ball." It is not necessary that each pupil should make the same answer.

The written answers should be in tabular form, and the number should be placed before each sentence. The question should not be copied by the pupil. All written work should be the pupil's best. A hastily, carelessly written exercise should never be accepted.

When questioning a class as a whole, it is better to ask the question, and then to designate the pupil to answer it. If the question is directed to the class as a whole, all the

pupils try to think it out because each pupil expects that he may be called upon to answer it. But if the teacher calls upon a pupil first and then asks the question, the other children know that they are safe, and they immediately drop all responsibility. If there are forty pupils in the class, the teacher is accomplishing forty times as much when she gives the question to the whole class and then designates a pupil to answer it, as she is when she names a pupil and then asks a question.

Great care was taken by the authors to ask questions that could be answered by the pupils in short sentences containing words that are easy to spell. Many of the words in the answers are repeated several times. If the spelling of any of the words is likely to prove troublesome, the words should be used in a spelling lesson before the pupils are required to write them. The natural answers to the questions are given below. The teacher can readily select the words that are not familiar to the pupils.

1. The boys like to play *ball.*
2. The boys play with a *ball.*
3. The boys will play *tag* at recess.
4. The boys will go home after school.
5. The boys will play *ball* after school.
6. My pencil is in my desk.
7. My pencil is red.
8. My paper is *white.*
9. I have *two* sheets of paper.
10. There are *twenty* lines on my paper.

Some of the answers are likely to vary in different schools. The words that are subject to changes are printed in italics. The teacher will know what words will be used in her school.

LESSON III. PAGE 5

The Crow and the Fox

The general suggestions that were given under Lesson I. apply to this lesson. In studying the selection the pupils should first get a mental picture of the setting. Pupils whose homes are in the country will readily understand the conditions. City pupils may think of a quiet place in a park, and they may understand that a crow is a little larger than a pigeon and very black. The answers to the questions under the *Conversation* will give a connected story of the action. The pupils must imagine the crow picking up the piece of cheese in her bill and flying up to the top of a tall tree where she could eat it. Of course the fox cannot get to the crow, and, as she refuses to give him any of the cheese, he must resort to strategy to get her to drop it. He thinks that if he can make her open her bill she will drop the cheese, and he decides that he will try to make her sing. Therefore he tells her that she has a beautiful voice. The silly crow opens her bill to sing and drops the cheese. The story is designed to teach the foolishness of flattery, and, in order that the children may understand the full force of the story, they must understand what the cry of the crow sounds like. Of course country children are perfectly familiar with this. In a city school there may be a pupil who has heard a crow and can imitate the cry. When the children know the sound that a crow makes, they will readily understand how foolish she was to listen to the fox. The children should be led to see and appreciate the ludicrous side of the idea that the crow should think she could sing. They should also be led to appreciate the

shrewdness of the fox and his knowledge of crow nature that led him to think that she would listen to such ridiculous flattery. Some of the pupils may be familiar with stories that illustrate the sly nature of the fox, and the children will then see the meaning of the word *foxy* that is so often used.

After the children fully understand the action of the story and the nature of the actors, they will be able to tell it intelligently and clearly. A mere repetition of meaningless words must be guarded against in every exercise in story telling. The children must know the story so well before they tell it that they can see and feel every part of it and enter fully into the spirit of it.

Dramatic Expression

General Suggestions. Before dramatization is attempted, the teacher must be very sure that the pupils understand the story perfectly. That is, they must understand the general plot, and also the part that is taken by each of the characters. This understanding can best be secured in the manner that has been explained. The children should not be expected or allowed to learn a set dialogue. What is required is that the pupils shall get the sense of the story, and that they shall use the words that they think the characters would use. Uniformity is not desirable. Each child should be encouraged to give his conception of the part, and it is proof of the success of the work if no two children use the same words.

It must be kept constantly in mind that the purpose of dramatizing is not to produce a successful play with the children of great ability as actors, but it is to awaken the interest and the imagination of all the pupils. A

play which the less talented children have acted in a fairly successful manner is often of more real value than a brilliant production, given by those who find it comparatively easy to act. It may be well to ask the brighter children to act the parts in a story at first as an example for the others, but, in general, the precocious children must be judiciously suppressed, and the others encouraged. Each play may be repeated often, but the actors should be changed each time, and each child should be encouraged to act the part as he interprets it. A finished play, secured by constant drill of a few brilliant children. is a thing to be avoided.

It is not wise to urge or to compel a timid child to act a part unless he is willing to make the trial. After such a child has seen other children act the plays, he will gradually gain confidence, and will wish to take part himself. The beginning may often be made in unimportant parts or in a part in which several children act together.

The stage setting and the materials may for the most part be imagined. Children are born actors, and they will act more naturally if their imaginations are given full sway than if they are held down to handling material things. As far as possible the arrangements should be made by the children themselves under the guidance of the teacher.

Children should not be criticized during the acting of a play. If a child feels that he is being watched and criticized, he becomes self-conscious and acts the part in a perfunctory manner. At the close of the play the teacher may suggest how the acting may be improved, or she may ask the children to suggest improvements.

Children should be encouraged to speak distinctly and

loudly enough to be heard in all parts of the room. The young actors must feel that they are acting for the audience, and not simply for the teacher.

It often happens that children have never seen any acting and do not understand what is expected from them. The teacher can often help by taking a part in the play herself and by acting it enthusiastically. Merely going through the motions in a formal manner as if it were beneath her dignity really to act the part is worse than nothing.

Before dramatizing the story of The Crow and the Fox the teacher should talk the story over with the children in the manner that has been suggested until she is sure that it is thoroughly understood. Then she may ask the pupils to suggest what the crow and the fox may have said to each other. Only one part of the dialogue is given in the story. The remainder must be imagined by the children. As the opportunity for conversation in this story is very limited, it will help to give life to the action if both the crow and the fox talk to themselves. The children are likely to suggest different words for the dialogue, and they should be encouraged to do so.

The crow walks around and suddenly sees a piece of cheese on the ground.

"Oh! here is a piece of cheese. I will fly up to the top of that tree to eat it." (Crow speaking to herself.)

The crow pretends to seize the cheese in her bill and then flies up onto the chair. It is not necessary for the crow to get down on the floor so that her mouth will come near the floor. She may simply imitate the act of picking up the cheese without getting near enough to the floor really to reach the cheese.

The fox sees the crow get the cheese and walks toward the tree, saying to himself:

"See that crow! She has found a piece of cheese. I wish I had some of it."

He stops near the tree and speaks to the crow:

"Please give me a piece of that cheese."

The crow shakes her head. Obviously she cannot speak.

The fox speaks to the crow:

"You are selfish to keep it all for yourself. Please give me a little piece of it."

Again the crow shakes her head.

Then the fox sits down on the ground and pretends to think, saying to himself, "I must think of some way of getting that cheese." Then, as he thinks of a plan, he says joyfully, turning away from the crow:

"I know what I'll do. I'll get her to sing for me. Then if she opens her mouth, she will drop the cheese."

The fox speaks to the crow:

"You have a beautiful voice, and I am sure you can sing very sweetly. Please sing for me."

The crow shakes her head.

"I want to hear you sing very much," the fox says to the crow.

Then the crow opens her mouth to sing and drops the cheese. As the fox seizes it and starts to run away, he says to himself:

"I did get it all."

The crow speaks to herself in disgust as she flies down from the tree:

"How silly I was to listen to his flattery!"

No two children would use exactly the same words,

or would act the parts in exactly the same manner. This interpretation is given as an illustration only, and it *must not* be learned by the children.

The first time the story is acted, the children are not likely to make the dialogue as complete as that given in the illustration, but, as it is repeated by the other children, the actors will think of additional things to say and do that will give life to the acting. All slang should be avoided.

Many of the suggestions that are given for acting this story will apply equally well to other stories, and they will not be repeated.

LESSON IV. PAGE 7

See Saw

It is not possible for young children to understand the difference in tense. The correct use of the words is largely a matter of ear training. If the lesson is given once and the matter is then dropped, the time given to it is wholly lost. The teacher must hammer faithfully and persistently upon the words taught in this and in future lessons if she expects to secure results. Some teachers find it helpful to devote two or three minutes each day, perhaps while the pupils are waiting for the closing bell, to drill upon the use of the words. The teacher calls upon a pupil and asks a question that will require the use of *see* or *saw* in the answer. Two or three questions of this kind will keep the matter fresh in the minds of the pupils. Success or failure to secure results rests entirely upon the teacher.

LESSON V. PAGE 8

The Hare and the Tortoise

In order that the children may understand this story, they must become familiar with the physical characteristics of the hare and of the tortoise. The two animals were not selected by chance. Each represents a type, and each exhibits the characteristics of the type in the strongest degree. Country boys and girls will understand this without difficulty. They will recognize the animals as the rabbit and the turtle. Other children who are not familiar with the living animals must be led to feel the quick, active, nervous energy of the hare and the slow, sluggish movements of the tortoise. In most schools there will be at least one boy or girl who has seen the animals, and he may describe the one that he saw, telling when and where he saw it and what it was doing.

It may be advisable for the children to read the story once before talking about the animals. After they have become familiar with the characteristics of the animals, they may read it again, and they will be able to appreciate it much better than they possibly could at the first reading.

When the pupils can read the story intelligently, they are ready to talk about it. The teacher may ask the questions that are given under *Conversation.* As the teacher enters into the spirit of the story, she will wish to ask additional questions or to suggest topics for discussion. Without putting it in the shape of a formal moral, the pupils may be led to see that the hare, confident of his own powers, ran a little ways and then stopped. He was like a boy who studies a little while, then stops. The

tortoise, running steadily and faithfully, really accomplishes more in the end than the quick and nimble hare. The pupils will see how this applies to school work, and, properly guided, they will express this for themselves.

Dramatic Expression

It will be well to go through the story, asking the pupils to suggest what the hare, the tortoise, and the fox say to each other. The story says that the hare laughed at the tortoise for being slow and awkward. What did the hare say to the tortoise? The pupils will be eager to make suggestions. The reply of the tortoise is given in the book, but the wording may be changed. The story says that the hare laughed heartily at the idea of the tortoise beating him. What did he say? It is not enough that he should simply laugh. He must say something in reply to the tortoise. Otherwise the action will be stiff and awkward. Then he proposes the race. One of them must ask the fox to start them. What did he say to the fox? What did the fox reply? When the hare stops to rest, he may say something to himself. What did he say? What did the hare say to himself when he woke up and started to run again? What did he say to the tortoise when he reached the tree and found the tortoise waiting for him? What did the tortoise reply?

Action

The hare and the tortoise may be standing in the open space in front of the pupils' desks, and the fox may be stationed at one side. A chair or a desk in a distant corner may represent the tree. The hare and the tortoise talk together, and, at the proper time, the fox comes near.

One of them turns to the fox and asks him to start them. He agrees to do this, and arranges the hare and the tortoise side by side. Then he gives the word to start. The hare runs rapidly and gets far ahead of the tortoise. Then, looking back, and seeing the tortoise far behind, he drops into a seat and pretends to go to sleep. The tortoise should walk slowly with very short steps, but he keeps on walking all the time. After a suitable time the hare wakes and looks around in surprise. Then he runs rapidly to the tree, only to find the tortoise waiting for him.

Directions for the action are given very fully in this and in the preceding play as a suggestion to teachers who have not had experience in dramatizing. As soon as the pupils understand what is required, they should be encouraged to act on their own initiative.

LESSON VI. PAGE 9

Do Did Done

The suggestions that are given under Lesson V. for teaching the use of *see* and *saw* apply to this and to all lessons of a similar character. It will be necessary to repeat the suggestions. It must be kept constantly in mind that the exercises that are given in the book are largely for illustration. The real work *must* be done by the teacher.

Many times a day an alert teacher will find an opportunity to ask a question which the pupil can answer by using one of the words that form the subject of the lesson. If the right form of the word is not used in the answer, the teacher may ask the other pupils in the class

to suggest the right word. It is impossible to lay down any fixed rule for work of this kind. Each teacher must do it in her own way, and a way that may be very successful in the hands of one teacher may prove a total failure with another. One thing is certain,—no teacher can succeed in teaching her pupils to use the correct forms habitually unless she is willing to follow up the work of the lessons in the book by faithful and persistent drill. It is the *hammering process* that wins.

LESSON VII. PAGE 10

Belling the Cat

Like the other stories that have been read, this story has come down to us through many generations, and it has become a part of the classical literature of our language. Like the other stories, it has lived through all these ages because it reveals a great characteristic of human life. The children may not understand the full meaning of the story, but they will remember the story and will understand the meaning as they grow older.

As in the preceding lesson, before reading the story the second time the pupils should talk over the characteristics of the animals,—in this case mice and cats. All the children will be familiar with cats, and some of them will have seen a cat creeping up to a mouse. It will be an advantage to have two or three tell how a cat acts at such a time. Then when the children discuss the story they will understand the advantage of having a bell on the cat's neck.

The story may be read several times until the pupils

can render it intelligently and with good expression. They are then ready for the *Conversation.*

The children may tell where mice usually live, and they may suggest places where a meeting might be held. The pupils should not be expected to give the exact words of the speech made by the young mouse. All that is necessary is to get the substance of it. The pupils should be led to see that the climax of the story lies in the words of the wise old mouse when he asks, "Who will tie the bell around the cat's neck?" It was all right to suggest a plan, but it was a very different matter when it came to carrying out the plan. No one was willing to do that.

Dramatic Expression

The work of preparation should be similar to that of preceding stories. The first scene is the council, and to give life to this each of the mice, except the young mouse that makes the famous suggestion and the wise old mouse, should offer some plan. For example, one mouse may suggest that a sentinel be stationed to keep watch and to give warning if the cat comes.

The children will like to think of plans themselves, and they will be much interested in doing it. As has been stated, the child representing the young mouse that suggests the bell plan should not be required to learn his speech, which is somewhat long. If the child thoroughly understands the story, he will readily get the substance of the speech. The story states that the mice thought well of the bell plan at first. Each mouse should indicate his approval in some way. For example, one mouse may say, "That is a good plan." Another may say, "I like that plan," and so on through the council. The speech of the

old mouse is short and will naturally be repeated in the words of the book. When the cat appears, some one designated beforehand whispers, "The cat is coming."

The pupils should go through all the dialogue work and make all the suggestions in regard to what each mouse is to say, before the action is attempted. It is not at all necessary that the pupils shall use exactly the same words while acting the part, but, having gone through the dialogue once, they will have a general idea of what should be said at each time.

Action

As far as possible let the pupils suggest the location and the action. They will naturally suggest the open space in front of the pupils' desks for the location. The first time the play is acted, it will be well to select eight of the brighter pupils to take the parts. The mice may sit in chairs arranged in a circle. The cat should be at considerable distance, behind some piece of furniture if possible. When everything is arranged, the pupils may be allowed to try the action by themselves. Of course the acting will be crude at first, but a play worked out by the pupils is worth a good deal more than one in which every step is directed by the teacher. If necessary to keep the play going, the teacher may make suggestions. The action should be something like this: One mouse after another stands up and suggests some plan, and the others make objections. Then the young mouse stands up and makes his speech. The other mice, with the exception of the old mouse, approve of his plan. Then the old mouse rises and asks who will tie the bell around the neck of the cat. The mice look at each other, but no

one offers any suggestion. At this point the cat should creep up softly. Some one sees her and whispers to the others that the cat is coming. Then they scamper away to their seats.

LESSON XIII. PAGE 11

I

Notice that in the first five sentences of the dictation exercise the *I* is placed at the beginning of the sentence. Four of the other sentences are made more difficult by putting the *I* within the sentence.

The *Oral Exercise* simply requires the pupils to make sentences containing *I*. This exercise is designed to prepare the pupils to write the next exercise. If it is found to be necessary, the *Written Exercise* may be taken first as an oral exercise; but most schools should be able to write the written exercise without serious trouble after they have taken the preceding exercise. In making both exercises, great care was used to make sentences that can be answered by simple statements containing words that are easy to spell.

Every exercise that the pupils write should be done neatly and carefully. The teacher should never accept a carelessly prepared paper. She should insist that it should be written over until it is carefully written. In general, a teacher will get the kind of work that she demands. All children may not be good penmen, but all normal children can do careful, neat work. If papers are written carelessly and are covered with blots and erasures, it is the teacher's fault.

There is one best way to teach written exercises, and

that is at the blackboard. Take the exercise at the top of page 13 as an illustration. The teacher may read the first question to the class and then stand before the class for one or two minutes. Every pupil is thinking hard to be ready with the answer. Then she calls upon one pupil to go to the board to write the answer. When the pupil has written the sentence and taken his seat (not before), the teacher asks if anyone sees anything wrong in the sentence. If a pupil raises his hand to indicate that he does, she asks him to go to the board to make the correction. She continues to ask for criticisms until every pupil is satisfied that the sentence is right as it stands.

It often happens that a pupil offers to correct an error when no error exists. On such occasions the teacher may let the pupil correct the imaginary error and then ask the members of the class if they are satisfied. There will almost always be some pupil who will change the word back to its correct form.

A teacher who will use blackboard work of this kind persistently can accomplish wonders in a school year. Try it. The work that has been described is class or recitation work. The pupils may then write the exercises at the top of page 13 at their seats, and the teacher may collect the papers when they are finished.

LESSON IX. PAGE 13

My Shadow

As this poem is likely to be difficult for children of the third or fourth grade to read, it may be read to the pupils by the teacher. Try to bring out the meaning as much as possible by the reading. It should be read sev-

eral times that the pupils may get it into their minds. The books may be open while the poem is being studied. The pupils enjoy reading or reciting this poem, but it takes some study to make it clear to the children so that they understand all parts of it.

The pupils will need help to understand the words, "that goes in and out with me." If it is explained that it means that the shadow goes everywhere with him, it may help. Study this piece on a bright, sunny day, and let a pupil walk about in the sunlight so that he and others can see his shadow. Show that the shadow is "very like" him "from the heels up to the head." Show that, if a pupil is walking away from the sun, the shadow goes before him. The boy naturally goes to bed by artificial light. If the pupils understand the cause of a shadow, they can tell where the light in the boy's room is located and why "I see him jump before me when I jump into my bed."

It will be more difficult to explain the words "The funniest thing about him is the way he likes to grow." If the room can be darkened and a single electric globe or gas jet lighted, it will help very much. It will be easy to show how a shadow grows by having a pupil walk across the room under the light. When he is directly under it "there's none of him at all," and as he goes farther away from the light, the shadow "shoots up taller like an india-rubber ball." If it is not practical to do this in the school room, the pupils may make the experiment at home, walking back and forth under a single light, or they may walk under a street light if it is on a street that is not otherwise lighted. It will be well to explain that, if there are several lights, there will be more than

one shadow, and it will not be so easy to see what is meant in the poem.

The third stanza will be readily understood. The last stanza will require more attention. The pupils must be led to understand the lines:

> But my lazy little shadow, like an errant sleepyhead,
> Had stayed at home behind me and was fast asleep in bed.

They must see that this is simply the pleasing way in which the author states the simple fact that there was no shadow because the sun was not up and there was nothing to cast a shadow.

LESSON X. PAGE 14

A Boy and a Little Bird

This is the first story that the children have been asked to write, and for this reason it was purposely made very simple. The pupils must first understand the story perfectly. Country children will readily do this. With city children who have never seen on the ground a young bird that could not fly, the problem is much more difficult. If the teacher has seen one, she may describe it. In some way the children must be made to see the helpless young bird fluttering around on the ground, a ready prey for a cat. Then as the boy takes it in his hand, they must see the great fear of the mother bird, which did not understand the good intentions of the boy.

After the pupils seem to understand the story, they should tell it. Care should be taken that they do not learn the story to tell. They should understand it perfectly, and should see the action in their imaginations.

Then they may describe it as they would describe something that they have seen. No two pupils should be expected to use the same words or the same form.

A suggestion for teaching the pupils to write in a paragraph is given in the text. They should write the story as they told it, in their own words.

LESSON XI. PAGE 16

Give Gave Have Given

Notice that the *Reading* brings in the three forms to be taught. These little stories are given as illustrations of ways in which the teacher can secure the correct use of the three words. The teacher should ask many more similar questions that will give many of the pupils in the school an opportunity to use the words. An event of interest to the children may be made the subject of the conversation. Often during the work of the day there is an opportunity to ask a question that will require in the answer the use of one of the words that have been studied, and this is one of the most effective ways to fix the correct use of the words in the minds of the pupils. At some time during the day a few minutes may be given to an exercise on the use of all the words that have been studied. One minute every day is worth one hour once a week, and it is worth more than many hours once a month. In fact, the only way to secure permanent results is by the "daily grind." The pupils will have forgotten all about the matter the second day, and the third, and the fourth, and perhaps the fiftieth; but if the teacher perseveres, the time will surely come when they will not forget. It is the "hammering process" that wins.

LESSON XII. PAGE 17

The Old Man and the Boys

This story is purposely made very simple, as it is the second story that the children are asked to write. The story is so simple that it needs very little explanation. It is taken from an old reader that was used by the children of a hundred years ago.

Dramatic Expression

The two boys may be stationed on two chairs placed back to back in the front part of the room. The old man may be stationed in a corner of the room. To avoid stiffness the boys should talk with each other as they pretend to pick the apples. They may talk about the apples that they are picking, and they should try to make the conversation as natural as possible. All slang or coarse expressions should be avoided. At the proper time the old man comes in sight and sees the boys. He should first call to them to come down. The boys laugh at him. Then he throws imaginary grass at them, at the same time saying to them that he will make them come down. They continue to laugh. Then the old man may say that, if grass will not make them come down, he will try stones, at the same time picking up and throwing imaginary stones. The boys now jump down and run away, seeming to be frightened. The children should be led to imagine the necessary conversations for themselves, the teacher merely making suggestions when it is necessary. It is not necessary or desirable that different actors should use the same words. Each actor should be encouraged to interpret the play for himself.

LESSON XIII. PAGE 18

Questions

Children usually understand the use of the question mark without any difficulty. The trouble comes in making them use the mark in the regular school work, outside the language lessons. The only way to teach the pupils to remember to use it is to hold them rigidly responsible for it in everything that they write.

As has been explained, the most effective way to teach written forms is by the liberal use of the blackboard. For example, before giving the dictation exercise to the class, the teacher may send one pupil at a time to the blackboard to write the sentence that she dictates. If he makes an error, the teacher may call for volunteers to correct it.

It may seem to be a waste of time to send one pupil to the blackboard at a time, but it is not so. If the other pupils are expecting to have an opportunity to correct any errors, they are giving the most intense thought to the work that the pupil at the board is doing, and the teacher is really teaching every member of the class in the most effective way possible. It is a good pedagogical principle that the only way to teach a child effectively is to gain his interest. When one pupil is at the blackboard writing a sentence and the other pupils know that they are to be called upon to correct errors, the teacher has secured this result if she has the proper control of her school.

The teacher who sends more than one pupil to the board at once is really accomplishing less than when she sends one because the attention of the pupils is divided

and is not concentrated upon one thing. There will also be more or less confusion when several pupils are at the board at the same time.

The practice of sending several pupils to the blackboard together to write the same exercise cannot be condemned too strongly. It is impossible for the children not to see each other's work, and the weaker will always copy the stronger. The plan destroys all independence of thought and of action.

After the teacher has spent as much time as possible in the blackboard work, she may give the dictation exercise to the whole class as a kind of test. She should collect the papers and look them over whether she corrects them or not.

Notice that the *Dictation Exercise* reviews all the mechanical work that has been taught up to this point. The word *I* is introduced within the sentence in five of the sentences. Pupils rarely write it with a small letter at the beginning of a sentence.

The *Oral Exercise* is designed to prepare the pupils for the written work under the *Written Lesson.*

If the *Written Lesson* appears to be difficult for the pupils, the teacher may give a blackboard lesson upon it before the pupils try to write it at their seats. Send one pupil to the blackboard and ask him to write a sentence about some familiar object that you name for him. Let the other pupils make corrections as suggested in preceding exercises. A large number of questions can be written in a short time, and this practice will enable the children to write the exercise given in the book at their seats.

LESSON XIV. PAGE 21

The Boys and the Frogs

This is another of the old stories that have become classics, and, like the other stories, it has lived through so many generations because it brings out so clearly a characteristic of human life.

The story is made very simple because it is the third story for the pupils to write. Most children are familiar with frogs. It may be necessary for the teacher to explain that a frog can live in the water like a fish and also in the air. With a little guidance the pupils will bring out for themselves the moral taught by the story. Perhaps they will tell how it applies to boys or girls who bother helpless children or old people.

The teacher should insist that the written story shall be done neatly and carefully, and that the penmanship is the best of which the pupil is capable. She should refuse to accept anything else.

LESSON XV. PAGE 21

The Squirrel

The pupils may read the poem, but the teacher should also read it to the pupils, trying to express the meaning as clearly as possible. Then the poem may be studied.

It is not always true that a squirrel lives in a hole in a log. The author used these words to make a pleasing line. Some squirrels make nests in trees. The picture on the next page shows such a home. Most children are familiar with squirrels and their ways. Even city children see them in parks. The children have seen how

busy the squirrels are, gathering food for themselves and their families. In the fall they lay up a store to last over winter. The children will gladly tell how a squirrel swings on the branch of a tree and jumps from tree to tree high up in the air. They will also tell about squirrels that they have seen running on the ground.

The purpose is to talk about squirrels and their ways long enough so that the children become enthusiastic and full of the subject, and clearly understand the meaning of the lines.

The poem should then be learned. The children should be taught to repeat the poem with good expression, and to speak the words distinctly. A sing-song rendering should never be allowed.

Under *Oral Expression* each child, so far as time permits, should be encouraged to tell a connected story about some squirrel that he has seen. Especially should he be encouraged to tell interesting things about it. It amounts to little for a boy to say that he saw a squirrel on the ground one day and it was running. The pupils must be taught to select interesting things to tell. A thing that interests one child is quite likely to interest others. As a rule, stories about killing animals of any kind should be discouraged. The children should be encouraged to think of a squirrel as a beautiful animal to watch and enjoy.

LESSON XVI. PAGE 23

Come Came

The suggestions for the lesson on page 16 apply equally well to this lesson. The teacher will add another set of words to her list for the daily "hammering process." It is an excellent plan to keep this list on a small card about the size of a postal card. New words can be added as they are taught in the book. One card may be kept for the words to be taught orally and another card for a list of the written forms. "Lest we forget," the lists may be headed *Hammering Lists.*

Under *Written Exercise* a new form of work is introduced. The teacher should be sure that the pupils are quite familiar with the words before she asks them to write this exercise.

LESSON XVII. PAGE 24

The Golden Eggs

The story is so simple that it needs little development. Many of the pupils will be able to tell it without the aid of the *Conversation,* but it should be studied carefully before it is written. With the simple story there is little trouble, but it will require considerable study before all the pupils will see clearly what the story teaches.

As in the case of the other stories for written work, the teacher should insist that all work shall be neatly and carefully done.

LESSON XVIII. PAGE 25

Names of Persons

Pupils do not often have much trouble in learning to write names of persons with capital letters. Like all dictation exercises the one at the top of page 26 reviews the written forms that have been studied in preceding lessons.

LESSON XIX. PAGE 26

The Little Red Hen

This is longer than the preceding stories, but it is one that pupils always enjoy telling. The character of a fox has already been studied. There are no parts that are hard to understand, and some of the pupils will be ready to tell it at once after it has been read with good expression. The reading will require more attention than the telling.

See that the children clearly understand why the little red hen put a stone into the bag when she hopped out. Also, they may need a little help to understand the joke when the fox says to himself, "How heavy the little red hen is!"

In telling the story the greatest difficulty will be in getting the events in the right order. It is hard for a child to keep the order of the events clearly in mind.

After each pupil has finished telling the story, the other pupils should be asked to state what was good in the telling, either in the substance or in the manner. Then they may suggest ways in which the telling may be improved, and another pupil may tell the story, trying to

utilize the suggestions that have been made. Pupils always give eager attention when they expect to have an opportunity to make suggestions. If there are thirty pupils in a room, a teacher who can hold the attention and interest of all the other pupils, while one pupil is telling a story, is accomplishing thirty times as much as the teacher who allows one pupil to go through the story in an indifferent, wooden manner while the others are giving no attention to the speaker.

Another point; the pupil who is telling the story is much more eager to tell the story well if he expects to be criticized by his classmates. A child always likes to win the approval of his little friends.

Dramatic Expression

A small girl may represent the little red hen, and a large boy, the fox.

The little red hen may have her home in one of the front corners of the room, and a chair may represent the great beam. The home of the fox and his mother may be in another corner of the room.

The action is explained in the story, and after the children are perfectly familiar with every detail, they should be able to interpret it without very much help from the teacher.

The fox opens the play by throwing an imaginary bag over his shoulder and speaking to his mother, who makes a suitable reply. As the fox comes near the home of the little red hen, she comes out and picks up imaginary sticks. If she talks to herself, the play will be less awkward. The fox steals past her and hides behind the imaginary door. When the hen comes in and sees the

fox, she drops her imaginary sticks and flies up into the great beam (chair). Then the fox begins to whirl around and around, and the hen gets dizzy and falls (jumps) to the floor. The fox then throws an imaginary bag over the hen and leads her away. After they have gone a short distance, the fox may drop into a seat and pretend to go to sleep. Then the hen may take out her imaginary scissors and cut the bag. Then she may put in an imaginary stone and run away. The fox awakes, throws the imaginary bag on his shoulder, and starts for home. After reaching home, he talks with his mother, and then shakes the bag over the imaginary kettle. The fox and his mother start back and indicate that they are burned with the hot water.

LESSON XX. PAGE 29

Plurals

The pupils must be taught to understand what is meant by *plural,* and to use the word freely. The most effective way to teach the spelling of plurals is by blackboard work. Send one pupil to the blackboard and ask him to write the plural of *cat.* If a pupil does this quickly, he may write the plural of several words. Then another pupil may go to the blackboard, and the process may be repeated. The other members of the class must watch for errors, and, after every plural is written on the blackboard, the teacher may ask the question, "Errors?" If any pupil thinks he sees one, he may raise his hand, and the teacher should give him an opportunity to make the correction on the blackboard. If the change is itself an error, some one will see it and offer to correct it.

The whole exercise should be prompt and sharp, and the members of the class in their seats should be alert and eager. If the teacher cannot secure this condition, she should try to find where she is at fault. Often the failure comes from a lack of real enthusiasm on the part of the teacher.

After the teacher is satisfied that the pupils really understand the subject, the written exercise may be given for seat work.

LESSON XXI. PAGE 32

Is Are

The correct use of these words also is largely a matter of ear training. It is difficult to teach young children to remember to use *is* with the singular and *are* with the plural. The following exercise is suggested to teach the pupils to recognize the right sound.

The teacher explains that she will begin a sentence and that she wishes some pupil to complete it. It will be necessary for her to give several illustrations. Several are given below:

TEACHER: The book .....

PUPIL: The book is on the desk.

TEACHER: The apples .....

PUPIL: The apples are in the basket.

It will require but a few minutes to go around a class in this manner, and each pupil will have an opportunity to use the words. However, do *not* go around the class in order. Give the words, wait two or three seconds, and then call upon some one. In this way all the pupils are kept at work all the time. Whereas, if the teacher goes around the class in order, only one pupil is interested.

After the class drill, the *Written Exercise* may be given for seat work.

LESSON XXII. PAGE 33

November

If possible, this poem should be read and studied in November. If the class reaches this point before November, the poem may be omitted and taken up when the right time comes. On a warm, still September or October day it is hard to put very much feeling into the line "The winds are rough and wild," but on a cold, bleak November day when the wind is whirling the dry leaves over the ground, it requires much less imagination to understand the poem.

The poem may be read by the pupils, but, before it is studied, it will be well for the teacher to read it to bring out the meaning as clearly as possible. As has been stated before, every teacher should be a good reader. If she is not, she should study the poem until she can feel the thrill of it.

In beginning the study of the poem the teacher should lead the pupils to see the dreariness of the scene that the first stanza is intended to portray. The leaves have lost their beautiful bright colors and are fading and falling. The cold, chilly winds are whistling through the bare branches of the trees and around the street corners. They are *rough and wild.* The children will know that they no longer hear the singing of the birds.

The first part of the second stanza shows that winter is steadily coming. Explain to the children that the sun rises a little later and sets a little earlier every day, and therefore the days are growing shorter or darker and at

the same time colder. The children will notice that it is dark about four o'clock; sometimes even before school closes, and they will remember that in the summer it is light long after the evening meal.

Show the children that the poem tells them that, although winter is coming and the ground will soon be covered with snow, the roots of the roses will keep alive all winter under the snow. Then when the snow has gone in the spring, the boughs on the trees will get new leaves, and everything will be bright and green again.

Many of the children will not understand the last two lines of the third stanza because they will know nothing of *quail* or *swallows*. The teacher can explain that a quail is a large bird that is sometimes called Bobwhite. Swallows are small birds that in some places build their nests of clay under the eaves of a barn. In recent years they have become very rare in most localities. They go south in winter and return late in spring so their coming is considered a sign of the coming of summer.

The *robin* in the fourth stanza means the well known robin redbreast. Tell the children that birds shed their feathers in the fall and new ones grow to take their places, so literally the robin's vest will be *bright and new*. Of course the *vest* refers to the red breast. Children whose parents have hens will readily understand how and when the feathers are shed.

The children may tell what *wayside blossom* they know that comes in the spring. Children in the cities may see spring flowers in the parks.

Now tell the children that the author shows how the winter comes and the snow covers the ground, but the roots of the plants and trees live through the winter and

in the spring put out new leaves and blossom again. This is the substance of the first four stanzas.

Then in the fifth stanza the author makes the same statement in different words. The children readily understand the whirling leaves. They may not so readily see that the brooks are *dry* because they are frozen over, and they are *dumb* because we do not hear the rippling of the water when it is covered with ice. And the spring is sure to come.

Now lead the children to see how the author has shown that there must be fall, winter, and spring. And just as there must be *rough, cold weather and winds and rains so wild,* unpleasant things must come to all of us. Things cannot be pleasant all the time. We have to do things that we do not like to do, and we are sometimes sick and uncomfortable. The author says that not all good things come together. Some unpleasant things must be mixed in with the good.

Now the children will undertsand that in the last stanza the author shows that when we lose something that we like, *some dear joy,* we must think how the roots of the roses live through the winter under the snow, and that like the roses we shall live through our troubles, and smiles will come again like the blooms of the roses in spring.

Simple as this poem seems, it is very hard for the children really to comprehend the meaning. Every step must be made very simple and clear. They can understand readily enough the coming of fall, winter, and spring. The difficulty comes when we try to make them see that the passing of the seasons symbolizes the joys and sorrows of life. Of these the children know nothing.

Their troubles seem real enough to them, but they are over the next minute and forgotten. The teacher need not be discouraged if she feels that her pupils do not understand the last two stanzas. The pupils can learn the poem now, and sometime its meaning will come to them.

LESSON XXIII. PAGE 34

Contractions

The teacher may write the sentences given for illustration on the blackboard. She may explain that *isn't* is called a contraction because the full form is shortened or contracted. She should be sure that the pupils understand the meaning of *contract.* This should be explained by familiar, homely illustrations. The girls may know that woolen garments shrink or *contract* when they are washed. The mercury in a thermometer *contracts* when it is cold.

The teacher may then write the two words, *is not* on the blackboard in this way:

is not
is nøt
isn't

The teacher should then explain that the *o* is omitted and the apostrophe is used to show that something is omitted. She should then show that when two words form a contraction they are written together as one word. The teacher may ask pupils, one at a time, to illustrate other contractions on the blackboard. After they once understand the matter, they should be able to give the oral exercises without difficulty. The written exercises

will then be easy. It pays to take sufficient time to make sure that the pupils thoroughly understand what a contraction is and how it is made. If they do this, there will be little trouble with contractions afterwards. As has been explained in a preceding lesson, the one best way to make sure that every pupil understands the subject is to send each one to the blackboard to work out a contraction.

LESSON XXIV. PAGE 36

The Milkmaid

The pupils must get the thought that the girl was counting the chickens before they were hatched. This will require some study. Simple as it seems, young children do not readily understand it. Possibly some of them cannot readily appreciate it at this time, but they will learn the story, and, as they grow older and more mature, they will understand it.

The idea of the girl carrying a pail of milk upon her head will seem very funny to the children, and the teacher must explain that in some countries people carry things on their heads and become very expert in balancing the objects.

Show that the girl made her plans as though she had actually sold the milk. She calculated how many eggs she could buy, then how many chickens would hatch from the eggs, and then how much more money she would receive from the sale of the chickens. All this time she had not even sold her milk.

The point for the children to see is that the girl counted the chickens before they were hatched. Every boy who is familiar with hens knows that no one can tell

how many chickens will hatch from a certain number of eggs. Whenever any one plans what he will do with some money he has not yet received, he is counting his chickens before they are hatched.

Suppose a boy expects to work Saturday and to receive a dollar for his work. If he plans how he will spend the dollar before he gets it, he is counting his chickens before they are hatched. Many things may happen to prevent his doing the work. Ask the children to suggest circumstances that would illustrate "counting the chickens before they are hatched."

Dramatic Expression

After the pupils really understand the meaning of the story, one girl may be selected to act it. It will be well to select one who possesses considerable dramatic ability for the first presentation. As she must act alone, more self-confidence is required than when several children are acting together. It is not necessary that she should learn the words of the book, but she must get the thoughts. A bright girl will often make little additions that will add much to the effectiveness of the acting. The pail of milk may be imagined.

LESSON XXV. PAGE 38

Study of a Picture

The study of a picture may be made one of the most interesting features of the school work, or it may easily be one of the least interesting and the least profitable. The whole burden falls upon the teacher. If it is a success, it is because the teacher makes it so. In an upper

grade a teacher may assign a lesson, and the pupils may recite it without much effort on the teacher's part. But in the study of a picture in the lower grades the pupils can do nothing alone at first. This does not mean that the teacher is to do all the work. Far from it. But she must be the general in command, and she must guide and direct every move on the part of her little army.

It will be wise for the teacher to think out a story that she can see in the picture before she goes before the class. This may not be the best possible story or the one that the children will see, but the fact that she has a story ready will give her confidence, and she will be more likely to guide the pupils safely and surely.

The purpose is to teach the children to see a *story* in the picture; not simply the objects in the picture. The children should be encouraged to take the lead in suggesting the story. Some will make suggestions that are absurd and unreasonable, and it is the task of the teacher to show them the unreasonableness of their suggestions, and to bring them back into the right path. The imaginations of the children should not be curbed as long as they lead along a reasonable course. It may well be that the pupils will lead to a story that is more interesting than the one the teacher had seen in preparing the lesson. In this case she should follow the lead of the children unhesitatingly. The fact that *their* story is not *her* story makes not the slightest difference, and the teacher should never persist in trying to make the children see *her* story if they see one that is better, or even just as good.

In the picture that forms the subject of the lesson the children may see a story somewhat like this outline:

The father, who is a fisherman, has been called away

from home for a day, and the oldest daughter is going out in the early morning to set the nets for her father. The net may be seen hanging over the side of the boat. The girl is strong and vigorous and is perfectly familiar with the management of the boat. She is just on the point of pushing the boat off from shore. She is taking her brother and sister with her in the boat, and her brother has taken along the little boat that his grandfather had made for him. The mast is made from a stick that the boy found, and an old piece of cloth formed the sail. The little boy is greatly pleased to see his boat on the water, really sailing before the wind, and the young sister is happy to see her brother so pleased.

This simple story is just a suggestion of what the children may see. As has been stated, it is not at all necessary that they should see this particular story. For some time at least it will be better for the class to unite in adopting a story. After it has been talked over and the pupils have it quite clearly in mind, as many children may tell the story as time permits. While all the children follow the same general outline, the more variety the children make in the details, the more interesting the stories will be.

The *Written Exercise* is much more difficult than any that the pupils have had. Up to this point all the stories that they have been asked to write have been told for them. They have simply written stories that they have in some measure learned. But, in this exercise, while they may have become familiar with the general outline, they cannot learn the details. For this reason the teacher must not be disappointed if the written work is not up to the standard of previous exercises.

The best possible time to correct a written exercise for young children is when the children are writing it. While the children are at work, the teacher may pass up and down the aisles and read what the children have written. As children in this grade write slowly, she can keep up with them, reading a few lines at a time as she passes from one desk to another. If she finds that a pupil has begun a sentence with a small letter, she should ask him if there is anything wrong with it, and if so, what; and why it is wrong. If he has failed to put a period at the end of a sentence, ask him where the statement ends, etc. If a pupil has begun to write carelessly, he may be required to rewrite what he has written. The pupil understands and notices a correction that is made when he is writing an exercise and when it is fresh in his mind.

The most unprofitable work a teacher can do is to look through and to mark a thick pile of compositions written by pupils of this grade. In the first place the children care nothing about the corrected papers and pay no more attention to them than is necessary. The whole thing is a closed incident to them, and they want no more of it. Of course the children may be made to copy the papers, but they do it in a perfunctory manner and get little benefit from the process.

In the second place, if the teacher is conscientious, she does the work when she ought to be resting or taking suitable recreation. As a business proposition, the teacher who comes into the schoolroom in the morning, fresh and strong in body and in mind, is worth far more to the school than the teacher who comes in, tired and lifeless, but bearing her precious bundle of carefully corrected papers.

This must not be understood as stating that a teacher must never look over written papers. What has been written refers simply to composition work that can be corrected more advantageously while the pupils are writing. All dictation exercises like the one on page 32, in which blank spaces are to be filled, should be corrected. But, as has been suggested in another place, much of the real teaching in such exercises can be done by blackboard work.

LESSON XXVI. PAGE 40

Christian Name Surname

Names do not often trouble children in these grades. They may remember that the first name is called the *Christian name* because it is the baptismal name. They will readily see that it is the *given name* because it was given to them by their parents. They inherited the family name; it was not given to them. A boy must have the same family name that the other members of the family have.

LESSON XXIX. PAGE 44

Am not Isn't

One of the hardest fights that the teacher will have will be that against the use of *aint*. Continually she will hear,—

That aint my book.
I aint going home this noon.

As has been stated before, a lesson every week on such a subject will amount to nothing if the pupils are allowed to use the incorrect words for the remaining four days.

The teacher might just as well omit such lessons entirely unless she is willing to pay the price of success, which is watchfulness without ceasing. Some teachers have been successful in eradicating the use of *aint* by asking the children to raise their hands every time they heard any one use the word.

Of course no teacher will ever use one of the forbidden words herself.

LESSON XXX. PAGE 44

Possessives

Notice that the words that are made possessive in this exercise are all singular, but the attention of the children should never be called to the fact. They simply learn to make the possessive with the apostrophe and the letter *s*. The word *apostrophe* should be used freely until it becomes perfectly familiar to the children. Nothing is gained by avoiding a hard word that must be used constantly by the children. If the teacher uses it as she would any word in the lesson, the children soon learn to use it without conscious effort.

The great secret in teaching the possessive is, not to make any distinction between the singular and the plural. The children should never for a moment be allowed to think that there is any difference. The whole trouble in teaching the possessive comes from the old rule that made a distinction between the singular and the plural. It is hard for a teacher who learned that rule in school and who has used it all her life to get away from it and not let it influence her work with the children. Unconsciously and unintentionally she allows the children to think that there is a difference in forming the possessive

in the singular and in the plural. There is *no* difference, and, if the child is never taught to think there is a difference, one of the great bugaboos in the teaching of English is done away with forever.

The teacher should not give plural nouns until they are taught in a later lesson because of the complication caused by the ending *s*. It is better to teach one difficulty at a time and to teach that well. Most of the words that a child uses in the possessive are the names of boys or girls, and he learns to write these easily and surely if he is not taught to see difficulties that do not exist.

The best way to teach the possessive is by the blackboard work that has been described in another lesson. This should be continued until the pupils *know* how to use the possessive. Then the teacher must watch unceasingly to see that they *remember* to use it. As has also been explained, the best time to make such corrections is when the pupils are making the errors. When they are writing an exercise, let the teacher walk about among the pupils and glance over the papers. Whenever she sees that the possessive sign has been omitted, she should call attention to the word and ask what is wrong. Make the pupil see the error himself and tell what should be done to correct it.

When the pupils are writing, there is always a temptation for the teacher to sit at her desk for a little rest. Very likely she has been standing for a long time and has been putting her utmost energy into her work. But the very worst time she can take for a period of rest is while the children are writing. If the teacher finds that she must rest, it is better to let the children do almost anything or nothing at all while she is resting. If she wants

to get good results in her English work, she must be alive and alert while the pupils are writing.

LESSON XXXI. PAGE 46

The Boy and the River

The story is so simple that the children cannot fail to understand it, and they should be able to tell it without the aid of the *Conversation.*

Like most of the other stories that we have studied, this has lived because it teaches something that all men recognize as the truth. If possible, lead the children to see for themselves the lesson that the story teaches. Let them see that the boy came to an obstacle or difficulty. The river was a real difficulty, but, if he had tried, he could have crossed it. But, instead of trying, he sat down on the bank and waited for the water to run out. The pupils will see how foolish that was. Now ask them whether they have ever done anything like that. There is a hard lesson to be learned. This is one kind of river that they come to. Do they make an effort and cross it, or do they sit down on the bank and wait for the water to run past? The children will see the point.

When the children are telling a story, they should always be required to stand squarely in the aisle and to keep their hands away from the desks. This subject has been mentioned before, but it needs to be kept constantly in mind. It may seem to be an unimportant matter, but it is not. In the first place a schoolroom in which the pupils always stand up squarely when they are reciting presents a very much better appearance than a room in which the pupils slouch when they are reciting. But the

most important reason is the effect upon the pupils themselves. A pupil who has learned to stand upon his feet without touching any object with his hands has learned a great lesson in independence and self confidence. There is just one way by which the teacher can secure the desired result,—let her refuse absolutely to allow any pupil to speak unless he is in the right position. If a teacher can do this and *can persist in doing,* the whole trouble will be settled in a day or two. Children always like to recite, and if they find that a teacher really means that they cannot recite unless they are in the proper position, they will take good care to be in the right position. But if the teacher even occasionally allows pupils to recite when out of position, she will never succeed in securing the desired result. As in so many other things the burden rests wholly upon the teacher.

Dramatic Expression

The action in this story is so simple that the children will readily plan it for themselves. The conversation between the boy and his mother must be imagined, and this may be suggested before acting is attempted. The mother would naturally say to the boy something like this:

"I want you to take this butter and these eggs to the city. Go to a grocery store and try to sell them, etc."

The children will enjoy suggesting what the mother might say. She might tell the boy to bring her the money, or to exchange the butter and the eggs for sugar and tea. All these little details may be imagined by the children. The boy should make a suitable reply to his mother.

To prevent an awkward pause, the boy may talk to

himself while he is waiting for the water to run past. Then, when he returns to his home, he tells his mother what he has been doing. His mother replies to him, saying in substance what is given in the book.

The action is very simple. An imaginary river may be located in the front part of the room. The home of the woman should be in another part. The woman may call the boy to her, hand him the imaginary packages, and tell him what to do. The boy replies and starts on his journey. When he comes to the river he looks at it and perhaps makes a feeble attempt to find a crossing. Then he sits down on the bank, saying to himself that he will wait until the water runs past. He may sit here a few minutes only, but the children must understand that the time represents a day. When the imaginary darkness comes, he goes home and tells his mother about the river and she replies.

LESSON XXXII. PAGE 47

Mr. Mrs. Miss

The teacher should see that the pupils know the distinction between *Mrs.* and *Miss* and that they can use the words correctly. Many children and some older people use *Mrs.* when speaking of an unmarried woman. The right use of the words can best be taught by an informal oral exercise similar to that suggested in the first part of the book for lessons on the right use of words. The teacher may frequently mention an unmarried woman teacher whom all the pupils know by name, and she may ask questions that will require the pupils who answer them to use the name with the proper title.

Another point that is often troublesome is the fact that *Mrs.* has a period, and *Miss* is not followed by a period. This matter can best be taught by blackboard work. Send a pupil to the blackboard and ask him to write a name with one of the titles prefixed. It will take but a few minutes to go around the class, asking each pupil to write a name with one of the titles. Let the other pupils watch to correct errors. The title *Mr.* never seems to trouble the children, but a few of the pupils should be asked to write it.

LESSON XXXIII. PAGE 49

The Wise Crow

This story is very simple, and the children will have no difficulty in telling and in writing it. The story itself is not as strong as those that have been studied. It teaches that by patient efforts results are sometimes obtained that cannot be secured by violent efforts. Ask the pupils if they have studied any other story that teaches practically the same thing. Ask them which story they like the better, and ask them to give the reason for their preference. This story has not made anything like the impression upon the English speaking world that the story of the Hare and the Tortoise has made. It is interesting to see if the children can feel and can explain the difference between the stories.

Do not forget the written story. The oral and the written are of equal importance, and they should go side by side. Do not forget to go about among the children while they are writing the story to criticize and suggest.

There should be a constant improvement in the written work, both in expression and in form.

LESSON XXXV. PAGE 51

A Brave Woman

This story is entirely different from the stories that have been studied. It is a simple narrative of a brave and noble deed. The children understand and tell the story readily, but they are likely to miss two points. It is hard to get them to see that the woman set fire to her house because she knew that the people would see the fire and would run to the shore to try to save the house, and in this way they would escape the storm that she saw was coming. This is beyond the reasoning power of many children. The children may be made to say the words, but the teacher will know whether they really understand or not.

Children do not often appreciate the sacrifice that the poor woman made in burning her home to save the people. It will require patient work to bring this out, and children of this age can not fully understand it because they do not understand property values.

The story is too long for most classes to write, and it cannot be easily dramatized.

LESSON XXXVIII. PAGE 55

Abbreviations

The pupils should be taught that the abbreviations for the words *Doctor* and *Reverend* are to be used only when the words are used with names. We may write *Dr. Smith,* but we shall not write *I went to see the Dr.* Also

they should understand that the word *company* should not be abbreviated except when it is used in the name of a business firm. We write *I work for the company,* not *I work for the Co.*

The points may be taught by blackboard exercises. The teacher may send a pupil to the blackboard to write *I met Dr. Jones.* She may send another to the board to write *I met the doctor this morning.*

This subject is treated fully in a later lesson, but it will be well for the children to get a right understanding of the matter at first.

LESSON XXXIX. PAGE 57

Oral Description

Children like to talk, and they always enjoy telling some personal experience. As in other work the forward children must be tactfully suppressed, and the timid children should be encouraged. Each child should be allowed to tell the story in his own way, and he should tell the story without the help of the teacher. It is better to let the pupil hesitate and blunder along than to help him. The only way a pupil will ever learn to tell a story is by doing it. Just so long as the teacher suggests a word now and then and helps him over difficult places, he will depend upon her for help. He must learn to be independent. It is hard for a teacher to keep still while the child is telling the story in a halting manner, but it is the only way to secure the desired result.

LESSON XL. PAGE 57

Names of States, Cities, Towns, and Streets

In teaching this lesson, some one is sure to ask whether or not the word *street* should begin with a capital letter when it is not used in the heading of a letter or in the address on an envelope. As stated in the note, the formal rule requires that the word *street* should begin with a capital, and for this reason it is so printed in the sentences under *For the blackboard.* On the other hand, the teacher will find the word printed with a small letter in the best papers and other publications. It may safely be stated that either way is correct, but that modern usage favors beginning the word with a small letter.

In an address or in the heading of a letter the word street or avenue should always be begun with a capital letter.

Many people prefer to write the address on an envelope without punctuation except for the period after an abbreviation. Of course there is no objection to this, but it is better that the pupils should learn to punctuate in full. Nearly all business houses punctuate in full, and many of the children now in the schools will be in positions in which they will be required to write business letters.

LESSON XLIII. PAGE 61

The Elf and the Dormouse

This pleasing little poem contains no deep thought that requires careful study. It is simply necessary that the children should get a clear mental picture of the scene and should understand the meaning of the sentences.

It may help to give the right mental picture if some of the children can draw on the blackboard a picture of the toadstool with the dormouse sound asleep under it. The teacher should tell them that a dormouse is like a large mouse. Then they can imagine the surprise of the *wee elf* when he creeps under the toadstool and finds the dormouse there. They must understand that an *elf* is simply a fairy, and of course he is small or he couldn't get under a toadstool. Perhaps some child can bring a toadstool to the school. This will help in the drawing, and will help to make the scene realistic.

The children must also remember that the dormouse did not wake up. The *wee elf* was frightened, but he did not dare to go away *lest he get wet.* The next shelter was maybe a mile away. The children may need help to understand that the lines *To the next shelter—Maybe a mile!* go with the preceding stanza.

The answers to the *Conversation* will bring out the story in detail. Under *Oral Expression* the pupils should simply tell the story in their own words.

LESSON XLIV. PAGE 64

Study of a Picture

The pupils will see a picture of a small boy with a pole and basket and two trout. They must also see a story. Of course the imagination must help in this. As has been suggested, before teaching this lesson the teacher should think out the story that she sees in the picture. Otherwise she will be wandering aimlessly about in the dark when she goes before her class.

The following outline of a possible story is suggested.

It is not expected that the children should be required to follow this outline. It is simply offered as a suggestion.

It is in the spring, and the little boy, who was five years old the preceding summer, is completing his first year in school. One warm June morning he wanted to go fishing. At first his mother was afraid to let him go alone; but he promised to go to a very small brook near the house, and she gave her consent. She told him to be sure to get home at noon. His brother fixed a pole and line for him and let him take a basket. When he reached the brook, he fished in a small pool and caught a trout. This was the first one he had ever caught, and he was greatly excited and pleased. Later he caught another one. He did not put them in the basket because he liked to have them where he could look at them. He is now on his way home, and is very much pleased with his success.

Suggestions for teaching the children to see a story in a picture and for telling the story are given on page 49 of this manual.

LESSON XLV. PAGE 66

Days of the Week

Practice in writing the names of the days of the week may be given on the blackboard until the pupils are familiar with them. The formal dictation exercise may then be given as a test, and the written exercise may be given for seat work.

As soon as the pupils have learned the names of the months in the next lesson, the pupils should be required to write on every paper that he hands in the date as given on the top of page 68. The teacher should insist that this

date should be punctuated exactly right every time. If this is followed up *every time,* the correct form soon becomes automatic on the part of the pupils.

As has been stated before, it is better for the pupils to learn to punctuate this date line in full. The teacher will find many books that state that some of the marks should be omitted, but a careful canvas of hundreds of letters written in the offices of the leading business houses shows that a very large majority of these houses punctuate the date line in full, including the period at the end. Pupils who become clerks or stenographers will be employed by business houses; not by the authors of text books.

LESSON XLIX. PAGE 71

May Can

These are the troublesome words. Nearly all children and many older people often use *can* instead of *may.* The teacher will rarely if ever hear a pupil use *may* when he should use *can.* No child ever asks "*May* you swim?" when he means "*Can* you swim?"

Teach the children to use *may* when asking or giving permission, and *can* will take care of itself. Of course there are other uses of *may,* but these are beyond the understanding of pupils in this grade.

Teachers are urged to use the oral exercise given on the top of page 72, but the way in which the words will be taught, if they are taught successfully, will be in the daily work of the school. A dozen times a day a pupil will ask permission to do something. If the teacher refuses pleasantly but firmly every time the word *can* is used in asking permission, the trouble will soon be cured.

In this case as in others that have been mentioned, the burden rests upon the teacher.

The authors realize that they use the phrase, *the burden rests upon the teacher,* often, and that they are piling up a heavy load. It is true that the load is heavy. A teacher who is successful *must* carry a heavy load. She *cannot* drop her burden by the wayside when she is weary.

But while the burden is heavy, the tactful teacher can do much to make it less irksome, both for herself and for others with whom she comes in contact. There are two ways of doing things. For example, when a pupil comes to a teacher and asks, "Can I borrow a knife?" she may reply in a fretful way, "No, haven't I told you a hundred times not to use *can?* Go to your seat." And the pupil goes to his seat, angry and revengeful, determined to make things unpleasant for the teacher in some way. But worse still, the teacher feels irritated and nervous, and at night she is tired and exhausted.

This is the other way: When the pupil asks, "Can I borrow a knife?" the teacher laughs and says with a smile, "No, I don't think you *can.*" The boy laughs and goes to his seat smiling and thinking that he will not let the teacher catch him that way again. It becomes a sort of pleasant game between the teacher and the pupils. The same principle may be applied to all the work, and the day passes pleasantly, and neither is cross or nervous when school closes. This does not mean that the second teacher is weak in discipline. She will secure perfect discipline with a fraction of the nervous wear and tear that comes to the first teacher.

LESSON L. PAGE 73

Somebody's Mother

This is another narrative of a noble deed, and the lesson that it teaches is incidental and is not expressed in formal words. The secret of making this story a success is the manner in which it is read and discussed. If the teacher can herself catch the spirit of the story, the pupils will catch it from her. If she goes through it in a perfunctory way as a part of the day's work, perhaps helping a pupil or doing some work at her desk while a pupil is reading, the children are likely to treat it in a flippant way, and it will make little if any impression upon them. Here again *the burden rests upon the teacher.*

The pupils must feel the plight of the old woman as she stands, helpless and alone, in the hurrying crowd. They must feel the nobility of the boy who goes to her aid, and they must feel the rebuke that he gave to his thoughtless companions.

If the right spirit can be secured, no formal discussion of the moral is necessary. The children will see it for themselves.

There is no trouble with the mechanical part of the story. The children will tell it easily. It is too long for most classes to write at this time.

LESSON LI. PAGE 74

Letter Writing

Letter writing is perhaps the most important subject that is taught in the lower and the grammar grades. A letter is a written test of a person's education. Satis-

factory results can be secured only by constant and persistent practice. Especial care should be taken to see that every pupil knows the correct form of a letter. This is a comparatively easy matter to teach, and there is no reason why every pupil should not know the correct form if the lessons given in the book are faithfully carried out.

In general, a short letter of one page is better than a long one. A letter should be written at least once a week throughout the school course, after the subject is studied, and the form and punctuation *must be right every time.* The pupil must become so familiar with the form, the use of capitals, the punctuation in the heading, the salutation, and the ending that he writes them automatically. No pupil who has been carefully trained will ever write the salutation, *My Dear Mother,* or the ending, *Very Truly Yours.* The teacher can make the corrections most effective by walking about among the pupils while they are writing and calling attention to errors that are made by the pupils. The best time to correct an error is at the time it is made.

Simple as the heading of a letter seems, long and persistent practice will be necessary before all the pupils will write it correctly *all the time.* As has been stated before, the only way to secure the desired result is to refuse to receive any paper on which the heading is not punctuated correctly. If the pupils find that they must write it correctly, they will do it. If they do not write it correctly, it is because of indifference or carelessness.

It will help to clear the matter up if the teacher writes on the blackboard the heading as it is arranged on the top of page 76. The lines may be put over the parts as they are printed on the printed form. Show that there

are four parts, city, state, month, and year. Each part is separated from the other parts by a comma or by commas. Work may be given at the blackboard by sending one pupil at a time as has been explained, until all the pupils understand the punctuation and can write a heading correctly. *Then they must be made to do it.* Here is another addition to the teacher's burden. We can do nothing better for our pupils than to teach them to do careful, accurate work. In a few years the pupils in your school will be looking for positions. No employer will put a boy or a girl who is not careful and accurate into an important and responsible position.

As has been explained, it is better to teach the pupils to use the full punctuation, including the period at the end of the line.

Models are given for the salutation. The thing that will cause the most trouble will be the use of a capital letter for *dear* in *My dear Cousin.* The word *friend* when used in a heading should begin with a capital letter. Thus,—

My dear Friend,

Teachers often find it helpful to exchange letters with a school in another town or city. The pupils are more likely to take an interest in what they are writing if they know that the letters are to be used for some other purpose than to fill the waste basket.

LESSON LV. PAGE 80

The Paragraph

Up to this point nothing has been said to the pupils about paragraphs. All the exercises that they have written may have been of one paragraph. Hereafter most of

the written exercises will be divided into paragraphs, and it is very important that the pupils should understand what a paragraph means.

Ask the pupils to state what the first paragraph tells about. Then ask them to tell the subject of the second paragraph. Try to lead the pupils to see that each paragraph tells about a distinct part of the story. The first paragraph tells how the boy called to the men for fun, and the second tells about the coming of the wolf.

Try to lead the children to see that a paragraph is indented so that we can easily see where it begins. Hold up an open book before the pupils. As far as they can see the printed page, they can see the paragraphs.

Dramatic Expression

The action in this play is quite simple, but the conversation must be almost wholly imagined by the children. The boy may be quietly watching his sheep in the front part of the room. Then he may say to himself, "I will call 'Wolf! wolf!' just to see the men run." Then he calls loudly, and the men run to him and ask where the wolf is. The boy replies that there isn't any wolf, that he called just in fun. The men say they do not like that kind of fun and go away. This may be repeated three or four times. Then the wolves may come and seize two sheep. They may simply take hold of the arms of the sheep and lead them away. This time the boy is really frightened, and he calls to the men in earnest. They only laugh and do not come.

LESSON LVIII. PAGE 85

Teach Learn

Here are two more troublesome words. If the children can once understand that the pupils learn, it will be a great help. Lead them to see that it is what they do when they are studying just as they eat or drink. No one can do it for them any more than some one can eat for them.

Now show that the teacher helps or teaches them just as the mother bird fed the little bird. If this is brought out clearly, the children will easily learn to use the words correctly.

In teaching the use of the words, the teacher will find it helpful to use the exercise suggested at the bottom of page 85. If the exercise is carried on promptly, it will be possible to go around the class in a comparatively short time. A pupil may hear another pupil use the words correctly, but this does not make as permanent an impression as it does when he uses the words himself.

LESSON LXIX. PAGE 86

A Helping Hand

See pages 49 and 63 of this manual for suggestions in regard to seeing a story in a picture.

This picture affords an excellent opportunity for the pupils to imagine a story. They may tell where the grandfather was going, what he was going for, how the little girl begged to be allowed to go with him, what she promised to do, and what she said to her grandfather when they entered the boat.

LESSON LX. PAGE 88

The Bee and the Dove

Most of the pupils have at least seen a bee and a dove or pigeon. They must understand that, when a bee's wings become wet and heavy, it cannot fly. They should see that the act of the dove was purely in the spirit of helpfulness, and that it expected no payment in return. This is the true spirit of kindness. Help that is given in the hope of a reward is not a kind act.

Incidentally a lesson upon kindness to birds and other animals may be given. Properly guided, the pupils will see and tell how cruel it is to kill the beautiful birds for fun. It is much better to let the pupils bring out this point themselves than it is for the teacher to give a long talk upon kindness. For such a formal talk the pupils are likely to care very little.

It will be well to put the topics upon the blackboard and to use the outline as a guide in telling the story under *Oral Expression.* One pupil may tell the part of the story that is covered by the first paragraph, and another pupil may take the second paragraph.

From this point on through the book the pupils should be impressed with the importance of the paragraph, and they should be required to stick to the topic in telling or writing stories or other exercises. This is the only way that the pupils can be taught to group what they are saying or writing around definite topics and to make the division between paragraphs sharp and clear cut.

While a pupil is telling a story from an outline, the other pupils should watch to see if the speaker puts under one topic details that belong under another, and they

should be encouraged to suggest improvements that may be made in the arrangement of the details.

If the paragraph is studied under the lesson that is devoted to that subject and is then dropped, practically nothing will be gained. The lesson upon the paragraph is simply an explanation. The real work must be done in the exercises that follow. If a teacher says that her pupils do not understand paragraphs and do not pay any attention to them when they are writing, she is simply saying that she has not persistently followed up the subject in their daily work. She is saying that she taught the lesson and then let her pupils write as they pleased.

A visitor who was once waiting in the office of the superintendent of schools in a large city could not help overhearing an interview between the superintendent and an applicant for a position. The applicant, who was a young woman, stated what her experience had been and told what she thought she could do. The superintendent then asked this question: "Can you persist in doing these things?" The more one thinks of this question, the more it seems to touch the vital point of the whole matter of successful teaching. It is persisting in good work that brings results, and it is hard work to persist.

Often schools seem to be doing excellent work. The discipline is good, the pupils recite well, and the instruction of the teacher is good; but a careful test shows that the teacher has not secured results. The trouble is that the teacher conducts the lessons of the day, and does it well, and then lets them go. This is the *easy way*.

The teacher who gets results takes up a subject and teaches it thoroughly, and then she drills, drills, drills, presenting the subject in many different ways until the

pupils have thoroughly mastered it. This is the *hard way* for the teacher.

The paragraph is an excellent illustration. A teacher may present the subject in the most pedagogical manner, the lesson may be carefully developed, and the pupils may write the exercises in a satisfactory manner; but if the work stops here, little has really been accomplished. This is just the point where the real hard work ought to begin. There is no gently ascending path, bordered with beautiful flowers, along which the pupils may ramble pleasantly, enchanted with the many beauties of the borders, until they arrive at the top without being conscious of the ascent. They must face the hill squarely and climb. Nothing but hard daily drill ever brings that proficiency that is necessary if the pupils are to do successful work in succeeding grades. The teacher naturally gets very tired of the constant drill, and it is only by exerting her will power to the utmost that she can persist until she has accomplished the necessary results.

LESSON LXI. PAGE 90

Go Went Gone

This lesson should be taught like the lessons on *see, saw; give, gave, have given,* etc. Probably it is impossible to teach the pupils any grammatical reasons for the forms that they will remember. Practice in the use of the words should be given, both orally and on the blackboard, until they learn to use the right form. Then they should be held up to the right forms in all their school work.

LESSON LXII. PAGE 91

The Lion and the Mouse

This is another story that has become a classic. Ask the children if they have ever read a story that is similar to it. Try to lead them to see that in this and in the preceding story the larger animal saves or gives the life of the smaller; and in turn the smaller saves the life of the larger. This is the stronger story, as the contrast in size between the two animals is much greater. Lead the children to see that to the lion the idea of a little mouse ever helping him was ridiculous. The lion was justified in laughing at the idea.

Then show how it came about that the despised little mouse was able to save the lion's life. The story shows that no one is so small or unimportant that he may not at some time be in a position to help.

The outline should be put on the blackboard before the children tell the story. To make the paragraph more marked, ask one pupil to give the first paragraph, and another pupil to give the second paragraph. Emphasize the distinction between the two paragraphs. The first tells how the lion gave the life of the mouse. The second tells how the mouse saved the life of the lion. Be sure that the pupils give under each paragraph the details that belong to that paragraph. The written work follows the same plan.

Dramatic Expression

A large boy may represent the lion; a small boy may represent the mouse. The lion may recline in his seat and pretend to be asleep. The mouse may hit his arm or foot and awaken him, and the lion may seize the arm

of the mouse. The pupils should be encouraged to suggest what the lion and the mouse would naturally say to each other. The explanation in regard to the action of the lion and the mouse should be made by the teacher before the children begin the play, otherwise the pupils will be at a loss how to act the part of the story which states that the mouse ran into the mouth of the lion, and the lion shut his teeth together.

In the second paragraph, the hunters may weave an imaginary rope across an aisle and go away, and later the lion, in walking through the aisle, gets tangled up in the imaginary ropes and cries, "Oh! oh! oh!" and the little mouse runs up and cuts the imaginary ropes with his teeth. Then the lion thanks him and says that he owes his life to him.

LESSON LXIV. PAGE 93

The Ant and the Cricket

This is another story that teaches a lesson, and it is better that the children should see the lesson for themselves.

Lead the pupils to see that the cricket had spent the summer in singing. The first two lines give this fact. Then when winter was coming and he could find nothing to eat, he realized he had made no provision for it. "His cupboard was empty."

Then the cricket goes to the ant to ask for food and shelter. Show that the ant had been industrious all summer and had saved up a supply of food. The ant refuses to help the cricket because he had wasted the time during the summer.

Was the ant right in refusing to help the cricket? Ask the children what they think. Let them give the reasons for their decisions. The children are old enough to understand the point, and they will like to express their opinions. A good deal of interest may be aroused in the discussion, and it will give the children excellent practice in expression.

Four paragraph topics may be put on the blackboard for telling the story.

1. The condition of the cricket when winter came.
2. His visit to the ant.
3. The ant's reply.
4. The moral.

The story is rather long for most pupils to write, but some classes may be able to do it. The teacher will know whether they can write it or not.

The story may be dramatized at the option of the teacher. One pupil may represent the cricket, and another pupil may represent the ant.

Dramatic Expression

The pupil representing the cricket may come out first. He looks around for something to eat, all the while talking to himself. The pupils will imagine what he says.

Then the cricket goes to the ant and asks him for food. The second stanza suggests what the cricket says to the ant. Then the ant replies, and the first four lines of the third stanza tell what the ant said. The remainder of the conversation between them is given in the remaining lines of the paragraph.

After the ant's last words he may open an imaginary

door and turn the cricket out as he says, "Go then and dance winter away." This is the end of the acting.

LESSON LXVI. PAGE 96

Spring

This poem should be studied in the spring. If the pupils are familiar with the alder, they will understand the line *Shakes out her powdery curls.* If possible, have an alder brought to school. The next best thing is a picture. Failing in these, the teacher must describe the *powdery curls* if possible. All pupils have seen or can get a willow, and they can see the *buds in silver.* Let them draw pictures of the *pussy willow.*

The children may tell about the birds that they hear singing, and they will understand that the singing of the birds tells that spring is coming.

The pupils will see the grass as it begins to grow green, and if they are near a pond or lake they will be familiar with the sound of the frogs. It will be rather difficult to explain this if the children have never heard it. The other signs of spring that are mentioned may be studied and discussed.

LESSON LXVII. PAGE 98

Sit Set

The method of teaching these words is explained under *Oral Exercise.* The words should not only be taught, but they should be reviewed frequently. Then the pupils must be made to use the right words. The only way the pupils can ever be made to remember them

is to *hammer* on them until it becomes automatic for them to use the right word.

In teaching words of this kind, the teacher has to fight against the influence of the home. A pupil who has always heard the words used correctly is not likely to use them incorrectly. If a pupil uses the words incorrectly, it is because he hears them used in that way at home. It is not a question of teaching the pupil *to know* the right form. That is easy. It is a question of eradicating a habit that has become firmly fixed in his young mind. Perhaps some of us who are older have found it difficult to break off the habit of using some word or phrase that we know to be incorrect. If so, we are in a position to appreciate the difficulties of the pupil.

Do we ever say to the school *If any one has my book, I wish they would bring it to the desk?* If we do, we may have sympathy for the boy who says *I set in Frank's seat.*

The matter of correcting the use of words must be handled tactfully. It would be very unfortunate indeed for a teacher to tell her pupils that the use of *set* instead of *sat* is vulgar; that only low, ignorant people ever use the word. Very likely the boy will go home and hear his mother or his father use it. Either the boy will lose a certain respect for his father or his mother, or he will not believe that his teacher told the truth. It will be far better to teach the correct forms without comment, or, if she wishes to make any explanation, she may say that more attention is now given in the schools to the use of such words than was given when the people who are older went to school. In this as in everything else the teacher cannot be too careful not to say things that will cause pupils to lose respect for their parents. It may be

necessary to teach that things that some of the parents do are wrong, but she can do it in such a way as not to wound the feelings of the children.

LESSON LXVIII. PAGE 100

The Greedy Dog

This story is simple, but it requires some study in order that the less mature children may really understand what it means. The teacher must first make sure that the pupils have seen a reflection or image on the surface of still water. Let a few of the pupils tell where they have seen such a reflection. Lead the children to see that the surface of the water becomes a looking-glass. Then they must see that the dog looking over the edge of the bridge saw below him another dog with a piece of meat in his mouth. The dog on the bridge was so greedy that he was not satisfied with what he had, but he wanted to get the meat that the other dog had also. Let the pupils see the selfishness of the dog for themselves. The children must understand that when the dog on the bridge jumped for the other dog he dropped the meat that he had in his mouth, and of course it fell into the water and sank. If the children clearly understand the story, they will see that, as soon as the dog on the bridge jumped into the water, the other dog disappeared. Try to lead the children to express for themselves the selfishness of the dog and the result of the selfishness. It is much better for the children to see and express the moral of the story than it is for the teacher to give a talk upon the subject of selfishness.

After the teacher is sure that the pupils clearly under-

stand the story, they may tell it. It is rather difficult to tell it clearly, in logical order, and in good English. Try telling it aloud when you are alone. You will have more sympathy for the children.

LESSON LXX. PAGE 104

Description of a Cat

The pupils are not likely to look ahead to see what is coming. Without assigning this lesson, try the questions to see how many the children will answer. You will be surprised at the result. It often happens that we do not really see the things that are before us daily. A teacher who had taken a course in wood-working said that never before had she seen the carving on the pulpit in her church.

After the preliminary questioning the lesson should be assigned for home study. Most of the questions will be answered without difficulty. Probably the children will not be able to explain the reason for the shape of a cat's eyes. They may know that a cat hunts both in the daytime and in the night. In order to see in the night it is necessary that the pupil of the eye should be larger to let in more light. Therefore, when a cat is in a dark place, the pupils of her eyes become large and nearly round like a letter *o*. When a cat is in the light, the eye does not need to let in so much light, and the pupils of her eyes become long and narrow. If a child carries a cat quickly from darkness into light, he can see the pupils of her eyes before they have time to grow small.

The *Oral Expression* will give excellent practice in the use of clear, definite English. The other members of

the class should watch each description to find points on which they can suggest improvements.

The written description should be something more than a mere enumeration of the points that are suggested in the textbook. Encourage the pupils to think of interesting things to write. It is a pretty safe rule that anything in which the writer was interested will interest the other children.

Praise from the teacher, tactfully bestowed, encourages the children to do their best work, but a teacher should be careful not to bestow praise in a manner that will discourage the unsuccessful children. Also, it is always safe to avoid comparisons.

"These are my best scholars," once said a teacher to a visitor with a proud wave of her right hand toward that side of the room. "They always do splendid work."

"These are my poorest scholars," continued the teacher with a wave of her left hand towards the opposite side of the room. "As you saw, they don't seem to be able to do the work. I don't think they ought to have been sent into this grade."

The teacher was speaking to the visitor at the close of a recitation, as the visitor stayed for a moment to say the customary pleasant things before going to another class. Naturally the visitor was much embarrassed and left the room as soon as possible. The teacher did not seem to realize that there was any unkindness in what she said. She simply disregarded the feelings of the pupils entirely. So far as she was concerned, they might have been so many wooden dolls in the seats about the room. The average age of the children was about ten years, and it is unreasonable to suppose that they did not under-

stand and fully appreciate what the teacher said. It is equally unreasonable to suppose that the effect was not bad, both upon the children sitting on the approved right and upon those on the condemned left.

Praise tactfully given often encourages pupils to do their best work, but public praise by comparison, of the kind that was given by this teacher, cannot fail to be unfortunate in its results. If it had been simply praise of the good work done by the pupils on the right, there would have been less to criticize. But it was the comparison between the two sides of the room that was objectionable. The teacher said plainly and distinctly in effect, "These children are brighter than those." It is not in human nature that the children upon the right should not feel elated and should not look down upon their less favored companions on the left. It should be one of the functions of the public schools to dispel from the social life of a community the spirit that the incident taught.

From a school standpoint, the effect upon the unfortunate pupils sitting on the left must be to discourage them. Who can blame them if they think or say, "The teacher has publicly stated that we cannot do the work. What's the use in trying?"

LESSON LXXI. PAGE 106

The Flag

The teacher should make a careful study of the mechanical form of the flag. The children should understand the reason for the thirteen stripes and the number of stars. As far as possible, the topic should be made a lesson on patriotism. It is impossible to make any sug-

gestions for this. The whole matter will depend upon the teacher. It is more a matter of personal feeling than of knowledge. If the teacher is full of a spirit of patriotism while the lesson is being studied, she cannot help communicating the feeling to the children. If she has no personal interest in the matter, anything she may say will make no impression upon the children. If the teacher can approach the matter in the right spirit, she should show the children that our flag is the visible symbol of one of the greatest nations of the world. It is not simply a combination of pieces of bright colored cloths used for decorating purposes; it represents the nation. It stands for the united physical and moral strength of a hundred millions of people. It stands for wealth almost beyond imagination. It stands for the power of our army and our navy. If necessary, every one of these things would be at the service of our country and would be used to the limit to defend our flag.

LESSON LXXII. PAGE 107

The Slave and the Lion

Tell the children that the scene of this story was located in the old world. Show the kindness of the man and the gratitude of the lion. Before the second paragraph is studied, the teacher should give an explanation of the customs of that time which permitted men to be thrown into a cage to be destroyed by lions. The story is simple, and the children will tell it without difficulty.

For telling and for writing the story, an outline should be put upon the blackboard. Ask the children to suggest

topics for each paragraph. If possible, let the pupils select the best ones and write them upon the blackboard. The teacher must see that the topics that are chosen are suitable, but the children will be more interested if they feel that they are making the topics. The topics will be more strongly emphasized if one pupil tells the story covered by the first paragraph, and another tells the story of the second paragraph. If this plan of telling the stories be followed, the pupils will come to feel that the paragraph marks a definite division of the story.

Do not forget to go about among the pupils while they are writing to see if they have used capitals and periods when necessary, and that the work is neatly and carefully done.

LESSON LXXIV. PAGE 110

The Farmer and His Sons

Here is another story that is designed to teach a lesson. The story is simple, and the children will tell it without difficulty. It will require a little study before the pupils will really understand the lesson that it teaches. They will see readily enough that the bundle of sticks taken together cannot easily be broken, but the principle that this represents is a very abstract matter to them. It is rather difficult to give a concrete illustration, but perhaps something like this may help:

Let us supose that the ball team in a school wishes to get uniforms. They hold a meeting to discuss the matter. One of the boys wants white suits, another wants blue, another wants white trimmed with red, and so on. They fail to agree upon anything, and of course they cannot get the suits. Finally they agree upon everything. They

unite in trying to raise the money and they soon succeed in getting the uniforms.

Ask the children to suggest stories that will illustrate the principle. Some one may suggest a local matter, either in the town or in the school, that will illustrate the principle better than the case that the authors have suggested. If the children can do this, it will be worth more to them, both in teaching them to think for themselves and in helping them to express their thoughts, than many explanations by the teacher.

Under *Oral Expression* the four topics should be put on the blackboard, and one pupil should be asked to tell the first paragraph, another pupil to tell the second, and so on. As has been explained, this method will emphasize the importance of the paragraph, and will teach them to give the right details under each division.

The teacher should also insist that the paragraph divisions are carefully observed in the written work. If the teacher can persist in carrying out this matter of paragraph division throughout the book, both in oral and in written work, each pupil should have the paragraph habit so firmly ground into him that he will never forget it; and the teachers in the upper grades and in the high school will fully appreciate the good foundation that was laid by the teacher of the middle grades.

Dramatic Expression

The conversation is suggested in the story, but the actual words must be imagined by the children. It will be well for the pupils to suggest the dialogue before acting is attempted. As has been explained before in similar cases, it is not expected that the pupils will learn the

dialogue; but the action will go more smoothly if the actors have a general idea of what they are to say.

The pupils will first suggest what the father says to his sons when he is trying to show them how foolish it is to quarrel among themselves. Then the children must suggest what the farmer says when he brings in the bundle of sticks and calls the sons. He speaks to each of the sons and asks him to try to break the bundle. Each son may say something when he hands the bundle back to his father after trying to break it.

After the farmer unties the bundle, he speaks to each of the sons as he hands a single stick to him. The children may imagine what the farmer said to each one. It does not matter what they suggest. Anything that is in good taste and appropriate is all right. As has been suggested often before, anything in the way of slang or flippant talk must be suppressed at once. Every act and word in the schoolroom should be dignified and in good taste. Fun of the right kind is all right and may be permitted, but it must always be under the control of the teacher, and any touch of coarseness must be promptly suppressed.

The action of the play is very simple. The seven sons may stand together and pretend to be quarreling among themselves. This should be done quietly and not too forcefully. The father comes in and speaks to them and asks them not to quarrel. He explains to them how foolish it is to quarrel. The sons pay no attention to him. Then he goes out and comes in with an imaginary bundle of sticks. He hands the bundle to each of the sons and asks him to break it. Each son tries to break it and fails and hands it back to his father. Then the farmer unties

the bundle and gives one stick to each son, and asks him to break the stick. Each one does it easily now. Then the father explains to the sons that they are like the sticks. When they are united and work together, they are strong; but alone, each one is weak.

The teacher may tell the children the story of *The Lion and the Oxen* from Aesop's fables, and ask them to show how the fable illustrates the same principle.

LESSON LXXV. PAGE 112

The Envelope

Much practice should be given on the blackboard in writing addresses as on envelopes. Draw a large rectangle on the blackboard to represent an exaggerated envelope. Care should be taken to make the rectangle of good proportion. Three or four feet long and two-thirds as wide will be about right for the writing of most pupils. Now send the pupils, one at a time, to the blackboard to write addresses. The children should be careful to write the address so that it looks symmetrical on the envelope. It is helpful to pass around among the children an envelope on which the arrangement of the address presents a pleasing appearance. This will give them a right mental image on which to base their work.

The following plan of blackboard work has been found to be helpful. The teacher calls upon one pupil to go to the board and then she dictates an address for him to write. After he has written it and taken his seat, she may ask for criticisms from the class. If any one raises his hand, the teacher may ask him to go to the blackboard to make any changes that he wishes to make. This should

be continued until all the pupils are satisfied. This plan has been explained before in connection with other work.

The teacher should insist rigidly that no pupil shall raise his hand until the one at the board has taken his seat. Every pupil should have a fair chance to do his best work, and no pupil can do good work while the other members of the class are waving their arms wildly and making every possible effort to attract the attention of the teacher.

After each address has been written and accepted, it may be erased without disturbing the rectangle.

The teacher should give many different addresses for the blackboard work. Care should be taken to give addresses that cover all the difficulties that are likely to be found. It is a safe plan for the teacher to write in her note book a large number of addresses before she goes before the class. It is not always easy to think of a good address offhand. Several addresses are given below as suggestions.

Mr. Charles L. Linsley,
Alstead,
New Hampshire.

Miss Mary E. Smith,
24 Cottage Row,
Middletown, N. C.

Read, Smith & Co.,
14 Broad Ave.,
Hazletown, Ohio.

It is an excellent plan to keep these addresses in a notebook which can be used year after year. Then, whenever the teacher sees an address that she thinks might prove troublesome, she can add it to her list.

In this connection it may be suggested that the teacher will find it very helpful if she keeps a separate notebook for each subject that she teaches. Often she finds an exercise that proves useful, or a short cut that saves time, or a new method that is better than the one she has been using. She thinks she will remember it until the next year, but she doesn't. If she has a notebook for each subject, she knows where to look to get all the good things that she has found in the past.

As has been explained in another place in this book, the authors believe that it is better to teach the children to use full punctuation in all addresses. If the pupils wish to leave off terminal commas in addresses on their personal letters, they have a perfect right to do so. If they understand the full punctuation, they will be able to use it if they are in positions where it is required.

LESSON LXXVI. PAGE 113

The Fox and the Cat

This story is simple and requires no explanation. The children will enjoy telling it and with a little help will appreciate the fact that the arrogant fox did not prove to be as smart as he pretended that he was. They will also appreciate the part in which the cat calls to the fox to open his sack of cunning. If the story teaches any lesson, it is that arrogance is not always based on a solid foundation.

In telling this story no attempt should be made to arrange it under paragraph topics.

Most of the dialogue is explained in the story. The fox and the cat may open the play by talking together

in the front part of the room. At the right time the hunter and the four dogs may come from another part of the room, and the cat may jump up onto a chair. The dogs may seize the fox by the arm and lead him away. All roughness should be avoided in this and in all plays.

LESSON LXXVII. PAGE 115

Who Will Buy a Rabbit?

The children can see an almost unlimited number of stories in this picture. As an experiment put the books in the hands of the pupils and ask them to study the picture for five or ten minutes. Ask them to try to imagine the story. Probably five minutes is as long as children of this age can hold their minds intently upon the subject, and a short period of intense application is better than a longer period of dawdling over the book. It is better for this particular lesson, and it is far better for the children to be taught to fix their minds intently upon a subject.

After the pupils have studied the picture as long as they can to advantage, as many may tell their story as time permits.

The questions on the preceding page may be used or not at the option of the teacher.

LESSON LXXVIII. PAGE 117

King Alfred and the Cakes

If the teacher can tell the children in a few words the story of King Alfred, they will understand his troubles with the Danes more clearly. The story of King

Alfred may be found in any collection of English historical stories.

Tell the children that conditions in the time of King Alfred were very different from those of the present time, and that England was not then the great nation that it is now.

This little story of the king has come down to us through all these ages while matters of national importance have long since been forgotten. This story has lived because of its human interest.

The topics for the paragraphs should be put on the blackboard and should be used in telling the story. As in other lessons the children should be held to a strict observance of the paragraphs. For example,—the boy who is telling the first paragraph should not be allowed to ramble along into the part of the story that belongs to the next paragraph.

The only successful way to teach children to observe the paragraph limits is to set a pupil down the instant he trespasses on ground belonging to the next paragraph. Perhaps a teacher asks a boy to give the first paragraph and allows him to continue talking until he has given the second also. It will not do the slightest good for the teacher to say, "You gave more than I asked you to give. You mustn't do that again." He will do it again, and so will all the real boys in the class, because they know that the same process will be repeated. Children always like to talk.

The teacher should be just as particular to see that the pupils observe the paragraph limits in the written work as in the oral. The authors took great care to select stories for written work that have clear, definite para-

graphs. If the directions in the textbook and in this manual are carefully followed, the pupils will get a clear idea of paragraphs and should be able to use them successfully.

LESSON LXXIX. PAGE 119

Doesn't Don't

Considerable care will be necessary to eradicate the use of don't with a singular subject. As has been explained before, a single lesson on the use of the word will make no impression upon the habits of the pupils. Long continued, persistent work alone will do it.

Some teachers have found it helpful to ask the pupils to make a list of all the words that they hear used incorrectly during the day. If sufficient interest can be aroused, this plan may work very well. If a pupil is watching to catch others, he is more likely to use the words correctly himself.

The real work of teaching such an exercise should be done on the blackboard. The dictation exercises and the seat work are tests of what the children have learned. The written exercise also helps to fix the subject of the lesson in the minds of the pupils because they have to use some thought in the selection of words.

In written work there is always a question as to how much the teacher should help the pupils. In general, the written exercises in the textbook are so simple and were prepared so carefully that they are well within the ability of the average normal pupil of this grade, and the pupils should work them out with very little assistance from the teacher.

Pupils often ask questions concerning some trifling matters in their written work that they might just as well answer for themselves if they would give the subject a little thought. Especially is this likely to be true with a teacher who has not had much experience or who is not strong in discipline. The pupils may not be intentionally troublesome; they simply like to ask questions, and the teacher allows herself to be made a servant.

In general, as the young teacher gains control of her school, the question trouble will settle itself; but, while that condition of affairs is coming about, the teacher can do much to help the conditions.

First of all, it does not do the slightest good to answer a question and then to say, "Do not ask any more questions." The pupil knows that the teacher will answer the next question. And very likely she will say the same thing after the answer, but that does not trouble the pupil in the least.

The writer once heard a teacher say under similar conditions, "I will answer this one question, but I shall not answer another." The boy knew that the teacher would answer another, and she did within ten minutes. He knew instinctively that the teacher's will-power was not strong enough to control herself.

The only effective way to break up the questioning habit on the part of pupils is to stop answering questions. If the pupils find that the teacher does not answer questions at unsuitable times, they will very quickly stop asking them. Of course the young teacher must use good judgment. It will not do to refuse to answer all questions. There may be certain times set apart for them. Then she may very properly refuse to answer questions

at other times. The teacher must be absolutely firm or else give up the attempt to make any such arrangement.

It will be understood that these suggestions are made for the benefit of teachers without experience.

LESSON LXXXI. PAGE 121

The Shepherd Boy

The pupils must get a mental picture of the shepherd boy watching his sheep by the side of the great forest. Then they must see the hunter riding up to the boy and asking help. Ask the pupils to close their eyes and to try to think just how the hunter and the boy looked in the field near the forest.

It may help to make the story more real if it is read in the form of a dialogue. Select a small boy to represent Hans and a larger boy to represent the hunter. Let the boy who represents the hunter begin at the second paragraph with the words, "How far is it to the next village?" The words *asked the hunter* and all other explanatory words may be omitted. In the boy's reply he will omit the words *replied Hans.* That is, the two boys are to read the parts that are in quotation marks only. Of course the three paragraphs at the end are to be omitted entirely. The boys should stand in front of the school.

In telling this story an interesting and helpful variation from the usual method may be made. Ask a pupil to tell the story as Hans would tell it to a friend after the master had found a new boy, and Hans had ceased to care for the sheep. This will include all the story that is given in the book.

To do this successfully the story-teller must imagine himself in the place of Hans and must see things from Hans' point of view. This will be the most difficult thing the children have ever been asked to do, and they must be perfectly familiar with the story before it is attempted.

In telling the story, the pupil may use direct quotations or indirect as he pleases, but nothing should be said to him about quotations because he has not yet studied them. Probably the indirect form is the better. As an illustration, the story that the pupil will tell may be something like this:

One day when I was watching my sheep near the forest, a hunter rode up to me and asked me how far it was to the nearest village. I told him that it was six miles, but that the road was very poor and if he was not careful he would lose his way.

Then he told me that he had been lost in the woods, and he said if I would show him the way he would pay me well. I told him that I could not leave my sheep because they might stray into the woods and be killed by wolves. He said I needn't mind if two or three sheep were killed; he would pay me more than I could earn in a year. I told him I couldn't go. If any of the sheep should be lost, I should be as much to blame as if I had taken them.

Then he asked me to get some one to go with him if I couldn't go. He said he would take care of the sheep while I was gone. I told him I couldn't do it. The sheep did not know him. Then I hesitated a little. He asked me if I was afraid to trust him. I said that I was. He had tried to get me to break my word to my master, and how did I know that he would keep his word to me.

He laughed and said that I was right. He said that he wished he could trust his servants as my master could trust me. Then he told me to show him the way and said he would try to go alone.

Just then several men rode out of the woods and I was surprised to find that the hunter was a prince.

A few days later the prince sent for me and asked me to come to the palace to live. He said he knew I was a boy whom he could trust. I told him I would go as soon as my master could get another boy to care for the sheep. Then I went back and stayed until the master found a new boy.

The story is given in full as a suggestion to show what a pupil should be expected to do. It is not desirable that any pupil should learn this story or should be required to use the same words, but he should be expected to give something similar in a general way to the illustration that is given.

At first it will be somewhat difficult for the pupils to remember all the time that it is Hans who is telling the story and that the pupil who is talking is Hans, but when they once get the idea they will be able to tell this or other stories more easily.

Now ask a pupil to tell the story as the prince would tell it. That is, the one who is telling the story must imagine himself to be the prince. This is, perhaps, a little more difficult than to tell it from Hans' point of view, but the pupils have had the practice in telling Hans' story, and they will know what is expected of them. It will not be necessary to give an illustration of the prince's story.

In telling this story do not try to use any paragraph

topics. The story is too long and difficult for most pupils to write.

Dramatic Expression

The boy may be watching imaginary sheep in the front part of the room. The hunter comes up and they talk together. It is not necessary that the children learn the exact words of the dialogue. At the right time the three horsemen come up and one of them speaks to the hunter and calls him *Prince*. Then they all go away leaving Hans with his sheep. After a short interval, one of the horsemen comes back and tells Hans that the prince wants to have him come to the palace to live

The scene is now shifted to another part of the room, which may represent the palace. Hans comes to the prince, who welcomes him, and they talk together. After the preliminary work that has been done the pupils will readily imagine the conversation and the action. It is not necessary to give more detailed directions here.

LESSON LXXXII. PAGE 123

Quotations

This is a new subject and one of the most difficult mechanical forms that the pupils will be called upon to learn. The teacher is urged to follow the method of teaching the quotation that is explained in the textbook. If this is done, the pupils will understand clearly what a quotation means and why it is marked and punctuated as it is.

The pupils are first taught the simplest form. This is when the words *said Charles* follow the quotation. As in other mechanical work the best way to teach the use of

quotation marks is at the blackboard. Then the dictation exercise may be used as a test, and the written exercise may be given for seat work. The pupils should be perfectly familiar with this form before the next step is taken.

LESSON LXXXIII. PAGE 126

Quotations

This is the second step in teaching the use of quotations, and it is more difficult than the preceding because the words *Frank said* come before the quotation. The trouble with this form is that pupils are likely to forget to begin the quotation with a capital letter. The method that is given in the book is designed to show the pupils why the quotation must begin with a capital letter. If the method is followed exactly, the pupils should have no trouble in mastering this form. Here again liberal use should be made of the blackboard. Then the dictation exercise and the seat work may follow. Do not hurry. It is better to spend considerable time in laying a firm foundation than to hurry now and be obliged to review the work constantly.

LESSON LXXXIV. PAGE 128

Quotations

This is a combination of the two preceding lessons. If the preceding lessons were thoroughly mastered, this lesson should give no trouble. This lesson also introduces the question as a quotation. If the models are followed exactly, the pupils should understand why the question mark is inside the quotation marks.

There are sentences in which the question mark is placed outside the quotation marks, but these are rare and are too difficult for the pupils to understand at this time. No mention of them need be made unless the pupils ask about them.

The Reading on page 129 is designed to show the usual arrangement of a dialogue. If the children can remember the story of the *Little Red Hen,* they may write it and then compare it with the printed story.

The *Written Exercise* at the bottom of page 129 is designed to give the pupils an opportunity to apply what they have learned. Do not be discouraged if the children do not write this exercise correctly at all points. It is a hard subject for the pupils to learn. If some of them fail now, they will do better the next time. It will be helpful to select a paper that contains many errors and to ask the writer to copy it on the blackboard just as it is written on the paper. Then ask the other pupils to make corrections in the manner that has been suggested in other exercises.

LESSON LXXXV. PAGE 130

Discontent

The children may not understand, at first, that the flower *who tried to hide herself* was a buttercup. This fact is not stated at first, but it is mentioned in the second stanza and again in the seventh. It is essential for a right understanding of the poem that the children should know this. They must also understand that the buttercup wished she were a daisy. It will require some study for the pupils to understand the meaning of the stanzas.

Show the children that in the third stanza the first line gives one reason why the buttercup wished she were a daisy. Then the other three lines tell that the buttercup would like to wear frills around her neck like the daisy.

In the fourth stanza the buttercup tells why she thinks the dress of the daisy is more pleasing than her own. She says that buttercups must always be the same old tiresome color, but daisies dress in gold and white, although their gold is duller than her own.

In the fifth stanza the buttercup asks the robin to find a nice white frill for her some day when he is flying. She thinks that if she had a white frill she would be like the daisy because she already has the gold.

In the sixth stanza the robin replies and tells the buttercup that he would rather be his honest self than to be a made-up daisy as the buttercup would be if she put on a white frill.

In the seventh stanza the robin tells the buttercup that she is nicer as she is, and that the little children love her. He also tells her to be the best buttercup she can, and not to think that any other flower is better than she is.

In the eighth stanza the robin shows how the swallows can fly higher and are swifter than he, but that it is better for the buttercup and him to keep the places for which they were made. He shows that everything follows the plan of the Creator, and if they try to change this plan, things might all go wrong.

In the last stanza the robin tells the buttercup to look up bravely and be content because God wished her to be a buttercup.

The meaning of the stanzas is given in detail because it is entirely possible for the children to read and even

to learn the poem without understanding a single line. The meaning must be brought out by questions and by explanations, and the teacher should feel sure that the children thoroughly understand the poem before they try to learn it. Otherwise it will be a repetition of empty words on the part of the pupils.

Also, the children should be taught to try to understand the meaning of a poem. In a poem the meaning is not usually given as concretely and clearly as in prose, and the children should be made to feel that it is for them to try to understand the meaning of each line, and not to skim over it, simply reading the words.

It will help to clarify the meaning of this particular poem if the pupils are asked to tell the story in their own words. This is somewhat difficult, but it can be done if they thoroughly understand it.

If the teacher is ambitious, she may select a girl to represent the buttercup and a boy to represent the robin, and then she may ask them to give the story in the form of a dialogue. If this is done, all descriptive matter must be omitted. The teacher may call it dramatizing the poem if she prefers, but of course there can be no action.

LESSON LXXXVII. PAGE 134

A School in Brittany

It is not as easy to see a story in this picture as in the others that we have studied. It is a picture of a school in a foreign land. It is interesting because it shows how different everything is from our own schools. The pupils will be especially interested in the funny caps

and shoes that the children wear. The questions will bring out many of these points.

LESSON LXXXVIII. PAGE 135

September

If possible, this poem should be studied in September. The children will understand it easily. The first four stanzas mention the *tokens* that show that *September days are here.*

To make the poem more realistic the children who live where they can see the different things may describe the tokens that are mentioned. They may describe the goldenrod, tell where it is commonly found, and tell when it is in bloom. If possible, have a spray of goldenrod brought to school.

They may tell how the branches of the apple trees are bending down because the fruit is so heavy. It is not yet ready to be gathered.

The blue gentian is not a common flower, but some of the pupils may know it and perhaps bring some blossoms to school. The fringed gentian is the one that is meant in this place. The fringes are very delicate and beautiful, and they partly close during the night. If any of the pupils are familiar with the flower, let them describe it and tell where and when it is found. It is usually found on moist ground.

All children should be familiar with the common milkweed and should be able to describe the pods that contain the *silk.* If possible, have some pods brought to school.

The sedges are grass-like herbs that may be found

in every meadow nook. The children all know them, but perhaps not under this name.

There are many varieties of wild asters, and the children can easily describe them and bring branches to school. They *make asters in the brook* because they often grow by the side of brooks, and the reflection can be seen in the water. Recall the story of *The Greedy Dog.*

In the morning when the plants are covered with dew, the odor of the grapes is very pleasing. The yellow butterflies are familiar to every country child.

It is rather difficult to explain these things to city children unless some one of the pupils can go to a country place to get specimens of each. Probably pictures are the best available substitute. The suggestions that have been made in this manual are designed to be used in connection with the *Conversation.* The children should learn this poem. Teach them to repeat it with good expression and *never* allow a sing-song rendering. In reciting a poem it is better for the pupil to come to the front of the room and face the class. He should speak slowly and distinctly and loudly enough to be heard in all parts of the room. If the teacher can read well herself, the pupils will quickly imitate her. If she cannot read well, she ought to learn.

LESSON LXXXIX. PAGE 137

Description

The ability to describe accurately is a valuable acquisition for any pupil. While one pupil is describing the schoolhouse, the others should listen and should be ready to suggest changes and improvements in the

description. The standard to be kept in mind is that the description must be so accurate that a stranger would readily distinguish your building from any other building in your town or city. If the pupils decide that the description given by any pupil does not do this, it should not be accepted. Of course the pupils should tell why the description does not meet the requirements.

If time permits, other buildings may be described in the same manner.

LESSON XC. PAGE 138

The Wind and the Sun

The pupils will easily understand the story. For telling and for writing the story paragraph topics may be put on the blackboard. The topics are not given in the book, and the children may make them. The printed story shows that there are four paragraphs.

The teacher should ask the pupils to suggest a topic for a first paragraph. A good many suggestions will probably be made, and the teacher must guide the class in choosing one. If some one suggests *Introduction,* that will be a good topic.

Then ask the pupils to suggest a topic for the second paragraph. This might be *The wind's attempt,* or *What the wind did,* or something of similar meaning. As long as the children make and choose a topic that is fairly good, it should be accepted by the teacher for the class although the teacher may think there might be a better one. The children will take more interest if they feel that they are doing the work themselves.

The third topic may be similar to the second except

that it is the sun's trial. The last paragraph is very short, and the children may be told that *conclusion* is the right topic.

Both in telling and in writing the story, the pupils should be held rigidly to the limits of the paragraphs.

LESSON XCI. PAGE 139

Paragraphs

This lesson was put in at this point, partly to serve as a review, and partly because the pupils who are studying this portion of the book for the first time have not taken the other portion where the subject of the paragraph is introduced.

The pupils will readily understand the story. The topics should be put on the blackboard and made the basis of the oral work. Because of the length of the story the pupils are asked to write one paragraph only.

The language work may often be correlated with the work in other subjects. For example, if the pupils have been reading or studying about any famous man, they may write the story of his life. Topics for such an exercise are suggested on page 142, but the teacher may like to use different topics. Other studies may furnish interesting subjects.

The pupils should be required to use topics in all their written work that admits of topic treatment. The topics may be made by the teacher or by the pupils under the direction of the teacher.

LESSON XCII. PAGE 142

October's Bright Blue Weather

This poem should be studied in October. If the division of the book for the grades is made according to the suggestion in the preface, this part of the book will come at the right time.

In order that the pupils may understand the meaning, each stanza should be studied separately, and some suggestions are made in regard to the parts that should be emphasized.

The first stanza is easy and needs no explanation. It states in poetical form that sun and skies and clouds and flowers together are not as fine as *October's bright blue weather.* It is *bright blue* because the days are often clear and bright, and the sky is blue.

The second stanza. All country children know the bumblebee, and they will know the loud noise he makes as he seems to be hurrying about. He is a *thriftless vagrant* because he does not lay up a store of food to last over winter like the honeybee. The pupils should compare this poem with *September* on page 135, and they must remember that October is a month later in the season than September. In *September* the goldenrod is mentioned as being yellow, that is, at its best. In this poem the author writes *And goldenrod is dying fast.* Now ask the pupils what other line in this stanza may be compared with a line in *September.* Ask them to find the line in *September.*

The third stanza. Compare the first and the second lines with *September.* The notes under *September* explain why *To save them for the morning.* Children that

have ever been chestnutting in the early fall before the frosts have come will understand the *satin burs*. They give no warning before they fall. It often seems wonderful to an observer what makes them fall. A person may sit under a chestnut tree on a perfectly still day, and without the slightest apparent cause a bur will drop to the ground.

The fourth stanza. Compare the first two lines with lines in *September*. Ask the pupils what shows that October is a month later than September. In *September* the boughs are bending down with fruit. In *October* the apples lie on the ground. Apples often shine in the sunlight. These may be seen in the markets. Children that are familiar with woodbine will know how the leaves turn bright red in the fall. Woodbine often runs on old stone walls.

The fifth stanza. Ask the children what some of the *wayside things* that sow *white-winged seeds* are. The milkweed is a very common one. A special study of *white-winged* seeds is made in a later lesson. Notice that although a month later than September the fields are still *green and fair*. An *aftermath* is usually called rowen, or simply the second crop of grass.

The sixth stanza is explained under the *Conversation*. It should be understood that all the suggestions in regard to the study of stories and poems that are given in this manual are designed to be used in connection with the questions under *Conversation*.

LESSON XCIII. PAGE 144

Little Ducks

Country children will easily see a story in this picture, and city children can understand it because they see ducks in the parks. Let the children suggest the stories. One may suggest that the father of the little boy bought some duck's eggs and set them under a hen. After they were hatched, the little ducks stayed around with the hen for a time, but one day when the hen happened to lead her brood near the water, the little ducks deserted and ran to the water. The anxiety of the hen can be seen in the picture. A hen is afraid of water. The little boy heard the noise made by the hen and has come out to see the ducks.

This is just a suggested outline of a story, and it should not be read to the pupils. It is designed simply to show what kind of story the pupils may be encouraged to tell.

LESSON XCIV. PAGE 147

Longfellow

This is the first lesson in literature that has been studied. A very brief story of Longfellow's life is given. It will be an advantage if the teacher gives additional details and interesting incidents, and other poems may be read. The Children's Hour should be learned. It is simple, and the pupils will readily understand it.

LESSON XCV. PAGE 149

Pronunciation

It is suggested that the teacher should go around the class, asking each pupil to pronounce one or more of the words. As the teacher cannot pronounce the word in asking a pupil to pronounce it without giving him the pronunciation, she may go through the list of six words in order, but call the name of the pupil. A teacher should never call upon the pupils to recite in order. It is her business to keep the whole class in suspense and, therefore, giving attention.

As an illustration, she may call upon John to give the first word, then she asks Harry in another part of the room to give the second word, and so on.

The teacher must insist that every pupil shall pronounce each word clearly and distinctly, bringing out each consonant solidly. Be careful not to let some boy or girl slip by on *a rith um tic* or *his try*. Watch for the *-ing* in *reading*. If the pupils are made to spell the words and to pronounce each syllable as it is spelled, it may help them to get the sound clearly fixed in their minds. In this work again the teacher *must persist* if she expects to accomplish any permanent good.

LESSON XCVI. PAGE 149

The Fox and the Grapes

This is another story that is known wherever the English language is spoken. Simple as it seems, it will require some study before the teacher can feel sure that the pupils really understand it. They will tell the story

easily enough, and they think they understand it, but they do not quite catch the reason why the fox said as he walked away that the grapes were sour. Perhaps they can understand if they are told that the fox pretended that he did not want the grapes because he couldn't get them. If they cannot be made to understand this, they can at least learn the story, and they will understand it when they are more mature.

The story was used at this place to serve as a model for a story to be made by the pupils. The cat may talk in the story as the fox did in the original. The plot is so simple that all the stories are likely to be a good deal alike. About the only possible variation will be in what the cat says. She may say that it is tough, and she wouldn't touch it if it lay on the floor.

LESSON XCVII. PAGE 151

A Shower in the Parlor

The answers to the questions on page 151 will give the outlines of a story. If the teacher wishes the pupils to see the story without any suggestions, she may simply ask them to imagine the story. They are not likely to study the questions unless the teacher asks them to do so.

LESSON C. PAGE 155

The Whistle

The first paragraph may not be quite clear to the children. If they fail to understand it, the teacher may explain that on the holiday Franklin's friends gave him some money. It will be necessary to explain also that, in

the time of Franklin, the cent, which was made of copper, was about as large as our silver half dollar so that it would not require a very large sum of money to fill the pockets of a small boy. Perhaps some pupils will have one of the "coppers" that he can bring to school.

With his money in his pocket Franklin started for a store where toys were sold. On the way he met a boy who had a whistle that "charmed" him very much, and when he reached the store he offered and gave all the money he had for a whistle like the one the other boy had.

Ask the children what they think about the honesty of the storekeeper who permitted a boy too young to know better to pay more than the regular price for the whistle.

The second and the third paragraphs will be understood easily. The last paragraph will require some study that the children may understand how men give *too much for the whistle.* The teacher should explain that this does not mean literally that a man will give more than the price of the thing as Franklin did. It means that, after a man has bought something, very often the thing is not really worth as much to the man as what he paid for it. It is not that he paid more than the regular price for it; simply the man didn't need it. It may not always be money that the man pays. He may be intemperate and lose his position. Then he pays too much for the pleasure that he gets from the use of liquors. A boy may stay out of school all he can because it is more fun to be with the boys on the street, and he does not like to study. He will find some time that he paid too much for his fun. Ask the pupils to give illustrations of things for which children pay too much.

The topics for the four paragraphs should be put on the blackboard and should be used when the pupils tell the story. If one pupil gives the whole story, he should tell each paragraph as the teacher calls for it. This should be done to emphasize the fact that each paragraph tells one part of the story. As has been stated many times, the teacher should emphasize the paragraph in every possible way so that it may become natural for the pupil to divide his work into paragraphs.

LESSON CI. PAGE 156

The Land of Story Books

The questions under the *Conversation* will serve as a guide, but some additional explanations may be necessary. The first stanza is so simple that it needs no study.

The boy read stories of hunting parties, and he is playing that he is alone in a forest. Lead the children to see that with his toy gun he crawls along the wall, playing that he is crawling through the forest. He crawls behind the sofa and plays that it is night, and he is in his hunter's camp. The explanation is given at the end of the third stanza,—*And play at books that I have read.*

The children must be led to see that the boy imagines that certain places are the woods. Another part of the room is the river *by whose brink the roaring lions come to drink.*

Almost all children *play at things* like this, and with a little help they will appreciate the boy's play. They will understand that the boy plays that he sees other boys

in camp around the firelight, and he plays that he *prowls* around their camp like an Indian scout.

When the nurse comes for him, he comes back to real life again. The teacher should try to enter into the spirit of the poem with the children. If she can do this, they will enjoy the poem much more.

The success of the children in telling the story of the poem will depend upon the thoroughness with which they enter into the spirit of the play. The paragraphs are not very distinct, and the story may be told and written as one paragraph.

LESSON CII. PAGE 158

Isn't Aren't

The purpose of this lesson is to teach the pupils to use *isn't* and *aren't* in their proper places *and not to use aint.* Here again *the burden rests upon the teacher.*

Before taking the oral exercise on page 159 the teacher should give a teaching lesson, asking questions or leading the pupils to use correctly one of the words given in the heading of the lesson. For this particular purpose the pupils should be required to make complete statements.

Each teacher will prefer to conduct this exercise in her own way, but a few suggestions are given. At first the teacher will have to indicate the kind of reply she wishes to get.

The teacher may lay her pencil on the desk and ask the pupils to notice it. Then she puts it under the desk and asks:

"Do you see the pencil on the desk, John?"

John replies, "No, it isn't on the desk."

Then she puts two pencils on the desk, and afterwards she puts them out of sight and asks:

"Do you see the pencils on the desk, May?"

May replies, "No, they aren't on the desk."

Then the teacher may put four books on the desk, and afterwards she puts them away and asks:

"Do you see the books on the desk, Henry?"

Henry replies, "No, they aren't on the desk."

The teacher may go around the class in this way very quickly, using one or more objects each time. In this way each pupil has an opportunity to use one of the words correctly, and he will see which word he ought to use with one and with two or more.

Then the oral exercise at the top of page 159 may be used, and the written exercise may be given for seat work.

If the lesson is properly developed, the pupils should *know* which word to use. It is then for the teacher to see that they *use* the right words in the regular school work and in any conversation before the teacher.

The word *aint* should be rigidly abolished from the school room.

LESSON CIV. PAGE 160

Scattering Seeds

If the division of the book for the grades that is suggested in the preface has been followed, this lesson should come late in the fall when seeds may be found readily. Even city children can find many of the seeds that are mentioned, and they should be encouraged to bring the seeds to school.

If the teacher is not familiar with the common seeds that are mentioned, it will be necessary for her to study them before she attempts to give this lesson. The pupils should bring in as many seeds as possible that illustrate the lesson. In the country it will be easy for the children to make a large collection, and, if the teacher can interest the pupils, they will learn to see and study many other things in nature.

LESSON CV. PAGE 162

The Fox Outwitted

The children have read and studied about fox ways in preceding lessons. Ask the pupils to explain the plan of the fox by which he expected to get the rooster. Then ask them to explain the rooster's plan.

Ask the pupils if a plan similar to that used by the rooster has been mentioned in any preceding lesson. (See page 5.) Ask them to explain and compare the two plans.

The written story will be a review of quotation marks, and the teacher should insist that the quotations shall be written correctly. If the pupils have trouble with the quotations, it will be well to select a paper in which there are many errors and to ask the writer to write it on the blackboard exactly as it is written on the paper. Then the other members of the class may be asked to correct it in the manner that has been explained in preceding lessons.

Have the pupils see that the quotation is usually written first, and a statement telling who spoke follows the quotation.

In one line there is a divided quotation. This the pupils have not studied. They must simply see how it is printed in the book, or they may write it without dividing the quotation.

Ask a pupil to tell the story as the fox would tell it. That is, the pupil must put himself in the place of the fox.

Ask another pupil to tell the story as the rooster would tell it. That is, he is to put himself in the place of the rooster.

An explanation of this way of telling the story has been given on a preceding page.

LESSON CVI. PAGE 163

Daisies

This beautiful little poem is worth the study that will be necessary in order that the children may understand it. It seems simple, and the children learn to repeat it readily, but it is always hard for young children really to understand the metaphors. The first two lines require no explanation.

In order to understand the last two lines of the first stanza, they must either have seen, or must be made to imagine, a real meadow dotted with daisies. If they have never seen daisies, perhaps they may have seen a lawn dotted with dandelion blossoms. Then they must think of the vast dome of the sky as a meadow and of the stars as daisies in the meadow. As has been stated, it will require considerable effort on the part of the teacher to lead the children into a clear understanding of these two lines, but every such difficulty that is really overcome makes it easier to overcome the next because the children

learn to use their imaginations. They imagine things far more difficult in their play, but that is in a way spontaneous. It is a wholly different matter to be asked to imagine something.

The second stanza also contains difficulties. Simple as it seems, the children may never have noticed, or may never have been told, that the moon seems to move across the sky. It is never safe for a teacher to take anything for granted in dealing with young children that come together in a school. If the moon happens to be visible early in the evening while this poem is being studied, the children may be asked to watch it. First they must think of a lady going across a meadow or lawn and picking the blossoms there. Then they must imagine that the moon is a lady going across the sky picking the daisies, or the stars, which they imagine to be daisies. The lady picks all the daisies (stars) in the sky.

> For, when at morning I arise,
> There's not a star left in the skies.

Those last two lines of the third stanza explain what has become of the stars. For in the morning the meadows on the ground are full of daisies. Try to lead the children to see that the author *plays* that the stars are dropped down to the ground and become daisies in the meadows.

If the teacher is successful in leading the children to understand this, she has accomplished a good deal.

LESSON CVII. PAGE 164

The Seasons

If there is any question about the ability of the pupils to spell the names of the months, they should be sent to the blackboard, one after another, to write the names. It will not take very long to go around the class, and, if there are weak spots, the teacher is likely to find them. January and February are the words that require especial attention.

LESSON CVIII. PAGE 166

Review

The dictation exercise may be given as a test of what the pupils have remembered. It covers about everything that they have studied in preceding lessons.

The seat work is an original composition. If the pupils are not successful in writing the composition, the teacher may give an oral lesson upon the topic to draw out their knowledge and to show them what they should write.

LESSON CIX. PAGE 167

The Farmer and the Stork

The story is very simple, and the pupils will tell it readily. If possible, lead the children to see and to express the lesson that the story teaches. Some of them will see that the crane suffered because he was in bad company. In telling the story, emphasize the paragraph. The written work will test the pupils' ability to use quotation marks.

Story Making

The story of the Farmer and the Stork was used here chiefly to serve as a model for the original story. If the pupils really understand and appreciate the first story, they should be able to write the new story without serious difficulty.

Of course the details in the stories that the children make will differ greatly, but they will all agree upon the main point, that the good boy was caught with the bad boys by the policeman and punished with them. The stories should tell in some detail how the good boy happened to be with the bad boys, and what the boys were doing when the policeman caught them.

After the pupils have planned their stories, they should make an outline giving the topic of each paragraph. An outline might be:

Introduction.
How the boys were caught.
Conclusion.

All the papers should be written neatly and carefully.

LESSON CX. PAGE 169

Naught

Many children and some older people habitually call *0 aught*. If the teacher will put a number on the blackboard like the one suggested in the textbook and will call upon each pupil to name the figures, she will find some pupil who does not know the right word. The word *aught* for *naught* should be added to the list of words that are banished from the schoolroom.

Of course no teacher will ever say *aught*.

Much attention must be given to the compositions if the teacher expects to get good work. No school ever wrote good compositions spontaneously. If the pupils ever learn to do good work, it will be because the teacher hammers, hammers, hammers, day after day, and week after week.

The written work that the pupils do is a pretty good test of the teacher's control of the school. No school in which the discipline is weak ever does good written work. If a teacher fails to get good written work, let her consider carefully to see if the trouble is not in the discipline. If the discipline is all right, and there is the right feeling of sympathy between the teacher and the pupils, the pupils will wish to try to do the best work of which they are capable. If the teacher can bring about the two conditions named, the written work will be good.

LESSON CXI. PAGE 170

Capitals

The pupils will have little trouble with names of states, cities, towns, etc. It is hard for them to understand that the word *south* when it means a part of the country is any different from the same word meaning a direction. Considerable blackboard work should be done to make this clear. The teacher may send a pupil to the blackboard, and she may give him a sentence to write. For example,—

The man looked toward the north.

Another pupil may be asked to write:

The boy's home was in the South.

The teacher will readily think of as many sentences as may be needed.

LESSON CXII. PAGE 171

Study of a Picture

The answers to the questions will give an outline of a story. It might be that the little girl lived with her father and mother on a farm. In the summer there was a drought, and it was necessary to go a long distance for water to drink. The little girl went with her pitcher every morning, and the mother dog always went with her to guard her from harm. This morning the little dog wanted to go, too. The girl walked slowly, and they got along very nicely until they came to the steps. The girl and the mother dog are watching to see if the young dog can get up alone.

This is given simply as a suggestion. It is not expected that this will be read to the pupils.

LESSON CXIII. PAGE 173

The Frost

If the pupils have learned to use their imaginations, they will understand this story without difficulty, but only children who live in a part of the country that has ice in the winter can fully appreciate it.

The pupils must understand that the line *In silence I'll take my way* means a still, cold, freezing night. They will remember such a night. The frost says he will not make a great noise like the wind, the snow, the hail, and the rain, but he'll be as busy as they.

The second stanza describes what he did. Ask the pupils to tell how the trees have looked when they have been covered with frost. If they have seen the particles of ice glisten in the morning sun, they will understand *diamond beads.* Ask the children what the *coat of mail* means. Some of them will see that it is simply a coating of ice, and that the *spears* are icicles that hang down from the rocks on the shore.

The third stanza tells about the wonderful things that all children in a cold climate have seen on a frost covered pane of glass. *Silvery sheen* simply means white and glistening.

The pupils will enjoy the fun of the fourth stanza. They will see that he means that he'll freeze the basket of fruit. This will be a good opportunity to tell the children that when water freezes it expands with enormous force. They may have known of a water pipe freezing and cracking. If an iron pipe full of water freezes, the pipe will split open as if it were made of paper. If the water in a pitcher or a tumbler freezes, it expands and rises in the center and also cracks the glass.

LESSON CXIV. PAGE 175

The dictation exercise may be made a test in writing quotations. If the teacher finds that the pupils have forgotten how to write quotations, she should give a lesson at the blackboard, and a similar review should be given as often as necessary to keep the subject fresh in the minds of the pupils. It is a hard subject for young pupils, and, if frequent reviews are not given, they are sure to forget.

LESSON CXV. PAGE 176

This is a simple narrative, and the pupils will understand it easily. After the story has been read one or more times, the pupils should make the topics for the outline. The teacher may ask the pupils to suggest a topic for the first paragraph. They may suggest several topics, and the pupils should be taught to decide for themselves which is the best one. Of course the whole matter must be under the control of the teacher. She may allow as many to suggest topics as wish to do so; then she may listen to the opinion of a few as to which is the best one. If the pupils seem to agree upon one topic as the best, that may be accepted and written upon the blackboard. If the pupils do not agree, the teacher may tactfully guide the choice to the right topic. Then the topics for the second and the third paragraphs may be made and written upon the blackboard.

After the outline is made, the pupils should tell the story, using the outline as a guide. As has been suggested many times, the paragraph limits will be kept more distinct if each paragraph is given by a different pupil.

This is the longest written exercise that the pupils have been asked to write from an outline, and the teacher should insist that the pupils arrange the parts of the story in an orderly manner and observe the limits of the paragraphs.

LESSON CXVI. PAGE 178

Abbreviations of Titles

The important point in this lesson is to teach the children that the abbreviations must not be used except with names. After the pupils have been through the oral

exercise, it may be used as a dictation exercise. The pupils' books should be closed.

The pupils should also understand that it is not necessary to abbreviate the words that are used with names. Either Doctor Cobb or Dr. Cobb is correct. In formal composition it is better to write the titles in full.

LESSON CXVII. PAGE 180

The Golden Ax

This is another simple narrative that the pupils will tell easily. It is an excellent story to develop *paragraph sense.* The outline should be put on the blackboard and should be made the basis of the oral work. As has been suggested so many times, be sure that each pupil who is telling a paragraph sticks to the topic and does not give details that belong to another paragraph. Also, the incidents that are told in each paragraph should be told in logical order.

The same care should be taken in the arrangement of the written work.

Oral Expression

The conversation is indicated, but it is not given in dialogue form. Before acting the play, it will be well to go through the story and to ask the pupils to suggest the conversation. For example, at the top of page 181 the book states that the nymph asked the man what was the matter. What did she say when she asked him? Let the pupils suggest the words.

In the second line the words *when the nymph heard the story* imply that the man told her his story. What did he say when he was telling his story? Let the pupils

suggest. In a similar manner the teacher should ask the pupils to suggest what each person said in each part of the story. It is not expected that the pupils will learn the dialogue that they have suggested, but after they have been through it in this way they will be able to act the play more readily.

The persons in the play are the honest workman, the dishonest man, the nymph, several friends of the honest man.

A long narrow space near the center of the front part of the room may represent the river. The nymph may be concealed behind the teacher's desk. The dishonest man and the party of friends may be stationed in another part of the room. The axes may be imagined.

The honest workman may stand near the bank of the river and accidentally drop his ax into the water. Then he sits down on the bank and talks to himself, saying what is indicated in the story. Then the nymph appears and talks to the man, and he tells her his story. She stoops down over the river and brings up an imaginary golden ax and asks the man if it is his. He replies that it is not his ax. Then she stoops again and brings up an imaginary silver ax and asks the man if it is his. Again he replies that it is not. Again she stoops and brings up an old ax and asks the man if that is his ax. He joyfully says that it is. Then she tells him that he is an honest man, and that he may keep the golden and the silver ax because he has been so honest. The man expresses his gratitude and goes away.

The honest man comes to his friends and tells them the story of the axes, and then he hastens home to tell his family.

One of the friends then walks away alone and goes to the river. He deliberately drops his ax into the water, and the nymph comes up as before with a golden ax and asks him if it is his. He eagerly replies that it is and tries to take it. She does not give it to him, but tells him that he is not honest, and that to punish him for his dishonesty he must lose his own ax.

LESSON CXVIII. PAGE 182

Like most of the lessons in the book this lesson covers practically everything that the pupils have studied. The teachers will find it helpful to use the dictation exercise for blackboard work before giving it as a dictation exercise. The blackboard work should be done in the manner that has been explained repeatedly. One very great advantage in having only one pupil at the board is that the teacher is quickly able to locate weakness. If a pupil can go to the blackboard and do a thing right, then and there, the teacher is sure that he knows it. If all the pupils write together on paper at their desks, the teacher is never sure of anything because she cannot tell whether a boy is doing his own work or is getting help from his neighbor. The only sure way is to see every pupil in the class do the work at the blackboard.

LESSON CXX. PAGE 184

The Boy Who Tried

This is an excellent story for practice in story telling. There are more incidents than in the other stories that have been studied, and it will require more skill to tell the details in their right order. The teacher should be so

familiar with the details that she can conduct the recitation without referring to the book. The teacher who has to follow in the book what each speaker says, to see if he gets it right, is greatly handicapped. It is impossible for her to put much life or energy into her share of the story telling, and the pupils are likely to imitate the teacher.

LESSON CXXII. PAGE 187

Study of a Picture

If the pupils answer the questions on page 187, they will get the outline of a story, and they will be obliged to study the picture. The outline that the children get may be something like this:

The artist was painting a picture of the man, who may be seen through the window, sitting by a table. The artist stood outside the house by the running water when he was painting. His paints were on a kind of chair, the back of which forms the easel, and some of his materials lay on the ground near the box.

He had gone inside to change the man's position when the children came home from school. The boy's books may be seen on the ground and the little girl has the slate in her hand. The children saw the unfinished picture, and one of the boys took the brush and began to paint without thinking or knowing that he was doing any harm. When the artist came back, he found that the picture that he had partly finished was ruined. At first he was very angry, but he soon realized that the children had not intended to do any harm, and he laughed with the children.

It is not expected that this story will be read to the

pupils. It is given simply as a suggestion. The pupils should be led to see and to tell their own story.

There may be two paragraphs to the story, and the children may suggest the topics. After the topics are selected, they should be put on the blackboard and made the basis of the written story.

LESSON CXXIII. PAGE 189

Hear Here

The sentences in the written exercise, preferably similar sentences, should be used for blackboard work until the teacher thinks the pupils are perfectly familiar with the use of the two words. Then the written exercise may be given for seat work as a test of what they have learned.

LESSON CXXV. PAGE 191

Description

As has been stated in other places, the pupils should be taught to describe accurately and clearly, and these exercises are introduced to provide training for the pupils in this kind of work.

It will be an excellent plan to ask some of the pupils to read their descriptions, and the other pupils should be asked to criticize. Criticisms should always be of the constructive kind. That is, the pupils should suggest ways in which the description can be improved. It does little good for the pupils to find fault with a description unless they are prepared to suggest ways of improving it.

LESSON CXXVI. PAGE 192

The Four Sunbeams

The story is simple, and the pupils will understand most of it without trouble; but some parts will require a little study.

In the second paragraph, the children will have seen a ray of light shining through a room, and they will understand that the baby could not grasp it in his hands. The pupils should not be allowed to go through the poem, simply reading the words. They must be led to imagine the scenes so that they will be real. In this place they must see the child on the floor trying to grasp the beautiful ray of light.

In the third paragraph the scene changes. The children must imagine the invalid lying in a darkened room, and must with him see the scenes that he saw in his day-dream. The scene was in the country, the birds were singing, and the trees were green and beautiful. In his day-dream he wandered through these scenes and forgot his pain and weariness.

The fourth stanza is more fanciful. The pupils must think of a white flower that had drooped and partly closed in the shade. In the sunlight it opened again. This is compared to the life of a person who finds something pleasant in the dreariest surroundings if he has loving friends.

If the teacher can read the fifth stanza well and sympathetically, it will be better to leave it without comment. Any explanation that the teacher could make would only mar the effect of the poem.

The children must think of the setting sun in the last

stanza. As the sun sinks below the horizon in the west, the rays of light gradually disappear, and the poet fancifully makes them speed *into the west* with the sun.

In telling and in writing the story the pupils should follow the outline for the paragraphs. This may be put upon the blackboard. The pupils may notice that the word *west* is here written with a small letter because it is not a part of the country.

LESSON CXXVIII. PAGE 194

Robert Bruce and the Spider

It will help the children to understand the story if the teacher will give a brief history of Robert Bruce. The paragraph outline should be put upon the blackboard as a guide in telling the story. Of course in exercises of this kind all books should be closed. The teacher should be so familiar with the story that she can conduct the recitation without a book. The last two paragraphs in the printed story may be given as one in telling and in writing the story. As has been urged so many times, the children should be required to follow the paragraph limits exactly. The whole purpose of this work on the paragraphs is to familiarize the children with the use of paragraphs so that they will use them correctly and naturally in all their written work.

LESSON CXXIX. PAGE 196

Springtime

The story of the poem is simple, but it will require some care to keep the details of each stanza distinctly in mind. It should be read more than once.

No outline for telling the story is given in the book, but one may be made by the pupils and put upon the blackboard. It may be:

Introduction.
The plan of the cricket.
The plan of the bumblebee.
The plan of the mouse.
Conclusion.

The story is rather long and somewhat difficult to write, and it is suggested in the book that a different subject should be taken for a written exercise.

LESSON CXXXI. PAGE 200

The Arab and His Camel

In telling this story the pupils should carefully follow the topics of the outline. The outline may be put on the blackboard. The pupils should not be expected to remember the exact words of the dialogue. If they get the idea and express this in good English, it is all that should be required.

Dramatic Expression

This story may be dramatized easily. As was suggested in telling the story, the pupils should not try to remember the words of the book, but they should express the thought.

A small boy may represent the man and a tall boy may represent the camel. An imaginary tent may be located in the open space in front of the pupils' desks.

The play may open with the man sitting on a chair in the imaginary tent. The camel comes and pushes

aside the flap of the tent and speaks to the man. Then the successive steps of the play come in order until the man finally goes outside.

LESSON CXXXII. PAGE 202

Possessives

In teaching the possessive by this method, the teacher should be careful not to mention the matter of singular and plural. If the attention of the pupils is not called to number, he will have no trouble in making any possessive. The same rule holds for both numbers. If the word is *boy,* the pupil forms the possessive by adding an apostrophe and an *s*. If the word is *boys,* the pupil adds an apostrophe only because the word ends in *s*. If the word is *children* the pupil adds an apostrophe and an *s* because the word does not end in *s*. The old method of giving a rule for the singular and another rule for the plural led to great and unnecessary confusion in the mind of the pupil.

LESSON CXXXIII. PAGE 203

The Wolf in Sheep's Clothing

The phrase *a wolf in sheep's clothing* is so familiar that it is worth while for the pupils to know the story from which it came. Explain to the children the meaning of a fable, and then ask them to explain what this fable teaches. Lead the children to see that when the wolf put on the skin of a sheep he was pretending to be something that he was not. Lead them to see how the phrase is used and what it means. Perhaps the children can give incidents to illustrate the meaning.

LESSON CXXXIV. PAGE 204

Study of a Picture

It is not as easy to see an interesting story in this picture as it has been in some of the pictures. Answers to the questions will give an outline. The pupils will like to add interesting details.

LESSON CXXXV. PAGE 205

Plurals

As these plurals are not formed according to the regular rule, each one must be learned by the pupils. The words in the written exercise on page 206 should be used for blackboard work until each pupil can write the plural of every word. The exercise may then be given for seat work.

The teacher may assign this lesson in advance and ask the pupils to look up the plural of each word in a dictionary.

LESSON CXXXVII. PAGE 207

A Spelling Lesson

The pupils should learn the vowels if they do not already know them. They are given in the preceding lesson. The children should be thoroughly drilled upon the plurals of words ending in *y*. These words are constantly used in writing, and it is good business economy to spend time enough upon them now so that the pupils can never forget the rule. Much oral and blackboard work should be done. The words under *Oral Exercise*

may be used for blackboard work, and eighty additional words are given that may be used at the option of the teacher. If the teacher finds that some of the words are too difficult for her grade, the words should be omitted.

joy	candy	ruby	spy
play	jelly	gray	dandy
lay	tally	jolly	lobby
sky	dray	ally	alley
poppy	pansy	buggy	army
dory	rowdy	clay	jury
sty	entry	rally	eddy
gravy	tray	hobby	treaty
alloy	survey	county	pulley
fancy	shanty	supply	mercy
display	birthday	bounty	sundry
company	penny	kidney	candy
trolley	salary	monkey	jockey
canary	malady	liberty	memory
journey	colony	injury	holiday
diary	comedy	library	melody
country	dairy	agency	victory
enemy	family	cavity	artery
cruelty	vanity	century	ovary
frenzy	array	ruby	donkey

LESSON CXXXVIII. PAGE 208

Magnolia Blossoms

This beautiful poem will appeal especially to children who live in the South and who are familiar with the magnolia trees and the *mock-bird's* song.

The pupils will readily understand the poem with the

exception of the last six lines. Those will need a little study. The children must be led to see the contrast that the author makes between the pure white blossoms of the magnolia tree and the dark soil under the tree, the blue skies above the tree, and the rich green leaves around the blossoms.

If the teacher can read well, she should read the poem to the children.

LESSON CXLI. PAGE 210

The Stone in the Road

The children in this grade who have read and studied the preceding stories in the book should be able to understand this story easily.

Before telling the story the topics for the outline should be put on the blackboard and should be made the basis of the oral work. The children may make topics which will cover the points mentioned under *Written Expression.* The following topics are suggested:

Introduction.
The stone in the road.
What the boy said.
Moving the stone.

In the oral and in the written work the pupils should be held strictly to the limits of the paragraphs.

Dramatic Expression

The conversation is suggested, but with the exception of what the miller's boy says to himself the form in which the words were spoken is not given. Before the action

is attempted it will be well to go through the piece once, asking the pupils to suggest what each speaker may say.

The persons in this play are the rich man, the poor man, the farmer, and the miller's boy. Others may be added if desired, but they must come before the miller's boy. A portion of the floor in the open space in front of the pupils' desks may represent the road.

The play opens as the rich man comes to the road with an imaginary stone in his hands. He shows by his actions that it is heavy. He places the stone in the road and hides behind an imaginary hedge. After a short interval the poor man comes along the road, driving an imaginary cow. He scolds about the stone. Perhaps he may say something like this, "See that stone in the road! I almost fell over it. Somebody ought to take it away. The roads are getting worse and worse every day." Then he walks around the stone and goes on his way. Of course it is not necessary that the pupil shall use these words. This is given as an illustration only.

Then the farmer comes with an imaginary bag of corn on his shoulder. He, too, stops and scolds about the stone and walks around it. Other characters may be introduced at the option of the teacher. There might be a soldier, a student, and a peddler.

Last of all comes the miller's boy. What he says to himself is explained in the story. He struggles with the stone for some time and finally rolls it to the side of the road. He is surprised to find a heavy bag under the stone. He reads aloud the writing upon the bag and expresses his joy at the gift. Then he goes home.

The rich man then comes from his hiding place and

tells how glad he is to find some one who is not afraid to do hard things.

LESSON CXLIV. PAGE 215

Lie Lay Lain

These are three more troublesome words that must be added to the list of words to be watched. If the children ever come to use the words correctly, it will be because of two things:

1. That the teacher illustrates the meaning of the words over and over again, as suggested on page 216, until every normal pupil really understands and knows how the words should be used.

2. That the teacher follows up the preliminary lessons with frequent review exercises of the same kind, and that she watches unceasingly to see that the words are always used correctly in the schoolroom.

The use of the words may be illustrated in different ways in addition to those suggested on page 216. For example, A small boy may be asked to lie on the floor, and the other pupils may be asked to make statements about the boy, using one of the words in each statement. Thus,—

Question: What did John do just now?
Answer: He lay down on the floor.
Question: Where is John now?
Answer: He lies (or is lying) on the floor.

After John has gone to his seat:

Question: Where was John a little while ago?
Answer: He lay on the floor.

These illustrations are given simply as suggestions. The teacher will readily think of many ways in which she can illustrate the use of the words. It is useless to talk to the children about transitive and intransitive verbs. They must simply use the right words until the habit of using them is formed. It is wholly a matter of ear training. The process of forming the habit of using the *right* words is made very much harder because of the fact that in many cases the children have already formed the habit of using the *wrong* words.

Nothing is said in this lesson about the use of *lay, laid, laid,* the transitive verb. This omission is intentional. No child ever uses *lie* in place of *lay*. The errors always come from using some form of *lay* (transitive) in place of some form of *lie*. If the pupils can be made to use the right form of *lie* whenever it should be used, there will be no chance for errors in the use of *lay;* and lay will take care of itself.

If the teacher undertakes to teach both words (*lie* and *lay*) at once and to teach the pupils to distinguish between them, she is undertaking a big task. It is much easier and more simple to teach the one word *lie*.

The *Written Exercise* will show whether the pupils have really mastered the subject or not.

LESSON CXLVII. PAGE 219

The Elves and the Shoemaker

This is simply a pleasing fairy story that the children enjoy telling. It is longer than many of the stories in the book, and it provides excellent material for oral and written work. The story should be read more than once

that the children may get the details fully in mind. Then the books should be closed, and the story should be told from the outline, which must be written upon the blackboard. The teacher is again urged to insist that the pupils shall follow the limits of the paragraphs exactly when they are telling and when they are writing the story.

The whole story may be too long for the pupils to write in the time that can be devoted to written work. If the teacher prefers to do so, she may assign one or two topics for a written exercise. A written exercise upon the first and the second topic should be of convenient length.

LESSON CXLIX. PAGE 223

Titles of Stories

Of course it is not possible to tell children what class of words are not to be written with capital letters in titles of stories. All through the book they have been writing titles of stories, and their attention has, in many cases, been called to some words that were not written with capital letters. By this time they should have learned that the words that are mentioned at the top of page 224 are not written with capital letters in titles of stories.

Blackboard work in writing titles of stories may be given. The teacher may either make up titles for the pupils to write, or use a catalogue of a publishing house. The former plan is the better as the teacher can then select words that the children can spell. Many titles may be found in this book. The teacher must always remember that the printed titles in books are usually printed with capital letters only.

LESSON CL. PAGE 225

A Night with a Wolf

The children must remember that the story is told on a wild stormy night, and that the story tells of a similar night when the father was lost on a lonely mountain.

The fourth stanza will need study. The pupils must understand that the words *The rain and the night came down together* simply mean that the rain began to fall just as it began to be dark. Afterwards, the wind began to blow. The father was in a forest of pine trees, and the branches and pine needles formed the *roof*. Of course, the trunks of the trees were the *props* that held the roof up, and the larger branches were the *rafters*.

Such an explanation may seem ridiculously simple and wholly unnecessary, but, if the teacher carefully tests her pupils, she will find that they are likely to read the words of a stanza like the fourth without any real conception of the meaning. Their minds are not sufficiently mature to grasp the thought of the author and to understand the metaphors.

The topics for the written work should be put on the blackboard and should be made the basis of the oral composition work. It will be more difficult for the children to arrange the parts of the story according to the paragraphs than it is in a prose story which has been carefully divided into paragraphs to match the topical outline. For this reason it will be one of the most valuable lessons that the pupils have had.

In telling the story, the parts that were addressed to his daughter by the author may be omitted. That is,

omit the first and one half of the second and the last stanzas.

LESSON CLI. PAGE 227

Study of a Picture

Ask the children to look at the picture carefully for a few minutes and to think of a story that they can see in it. The picture shows that it is a humble home in a foreign land. Perhaps some of the children in the school may have come from a land in which a home would be like the one shown in the picture. If there is such a child, he will enjoy telling about his former home.

After the pupils have studied the picture intently for a few minutes, they may be asked to tell the stories that they see.

LESSON CLII. PAGE 229

The Pied Piper of Hamelin

A few selections that best explain the story are quoted from the poem. The prose parts between the quoted selections were written by the authors of the book to carry the story so that the pupils will get a connected whole.

If the teacher has time and she can read well, she may like to read the whole poem to the pupils. Otherwise, the children may read the selections, which will show them how the poem is written, and the connecting parts. It should be read more than once that the pupils may get familiar with the details. The story is very attractive to children, and they will enjoy telling it. It is not advisable to ask the pupils to write this story. No attempt to divide the oral story into paragraphs should be made.

LESSON CLIII. PAGE 231

Love Like

Love and *like* are two often misplaced words. The teacher can explain to the pupils how the words should be used, but the real work must be done in the social intercourse of the schoolroom. If a little girl says, "I'd just love to go skating to-day," the teacher may tactfully suggest the right word. The errors always come from using *love* instead of *like.*

LESSON CLIV. PAGE 232

The Little Plant

This little poem is pure imagery, and it will require some effort to bring the pupils to a real understanding of its meaning. They will recite the poem and will say that they understand it. Of course they think they do. But the teacher will know when a child really understands how a dear little plant can lie fast asleep in the heart of a seed.

First the pupils must think of a seed buried deep in the ground early in the spring. In some way the teacher must lead the children to see that inside the seed that seems so dry and hard there is life. There is something that will grow and will become a little plant. And that is what the author means when he says *A dear little plant lay fast asleep.* It is the something in the seed that will become a plant, but it has not yet started to grow. That is why it is *fast asleep.* This is a hard thing to explain to children, and, if they cannot grasp the meaning now, they can learn the poem and the understanding will come later.

In the second stanza the children must think of the sunshine warming the earth and making the little seed start to grow. This is the meaning of the first two lines. Here again it is hard for the children really to understand the metaphor. The third and fourth lines mean the same thing as the first two, but it is the raindrops that are helping to make the little seeds start to grow.

In the third stanza the author says that *the little plant heard.* The authors hope you will be successful in leading the children to see that this means that the life that was in the seed felt the effect of the sunshine and the raindrops, and grew up out of the ground into the *outside world.* You will certainly deserve a good deal of credit if you do succeed.

LESSON CLV. PAGE 233

Time

The best way to teach the pupils to write time is to use the blackboard. Send the pupils to the blackboard, *one at a time,* and ask each pupil to write some time. It does not matter what time. Any time that comes into the mind of the teacher is all right. The explanations at the top of page 234 will suggest one form. After the lesson has been developed in this way, the dictation exercise may be given as a test, and the written exercise may be given for seat work.

LESSON CLVI. PAGE 235

A Cat's Paw

Before telling the story, topics for the paragraphs should be made by the pupils and written upon the blackboard. The subjects of the paragraphs are suggested

under *Written Expression,* but the topics should be somewhat shorter. A fourth topic may be added to show what the story is intended to teach.

After the formal telling of the story from the paragraph topics has been completed, the children may like to talk about the lesson that the story teaches. Some of the pupils may be able to imagine instances, and some may know of real instances, that will illustrate the lesson. If the pupils give real instances, they should not use names of people. The phrase *a cat's paw* is so often used that it is worth while for the children to get a clear idea of its meaning.

This story was used at this place chiefly to provide a model for an original story to be written by the pupils. If they have a clear conception of the first story, they will be able to write the original story without difficulty.

The original stories must be written before they are told, or the pupils will unconsciously copy the stories of other children. Each child should make his topics and hand them in with the composition.

LESSON CLVIII. PAGE 238

Double Negatives

Errors of this kind are often made by children, but they make them because they have heard them. All the lesson can do is to explain the matter to the children so that they will understand that the double negative is not right.

As in all words of this kind, the real work must be done by the teacher in the daily school work and social intercourse.

LESSON CLXIII. PAGE 244

Both Sides of the Shield

It will help to a clear understanding of the story if the teacher will give a short explanation of the life and customs in England at the time indicated by this story. Any good story of England will supply the necessary material. The words *shield, statue, knight, challenge, Druid,* will not be familiar to many of the children, especially those who have recently learned the English language.

The pupils do not always understand that, when the knights stopped at the shield to examine it, they stood on opposite sides of the shield, and that the shield was between them. If the pupils have trouble in understanding this, the teacher may illustrate by holding up an open book and asking two pupils to come up so that one pupil will see the white leaves and the other pupil will see the dark cover.

The children should be encouraged to discuss the lesson that the story teaches. Ask the pupils to explain how the story illustrates the proverb *There are always two sides to every dispute.*

Dramatic Expression

The story may be dramatized at the option of the teacher. The pupils should suggest the action before action is attempted. The imaginary shield may be stationed in front of the pupils' desks, and the two boys who represent knights may come up from opposite sides of the room. The *charge* must be very gentle. The boys may

hit their shoulders together and pretend to be thrown to the ground where the Druid will find them.

LESSON CLXV. PAGE 247

Shall Will

These words are almost universally used incorrectly. Teach the pupils to use *shall* with *I* and *we,* both in statements and questions. If they do this, they will have very little trouble. A child naturally uses *will* in a promise. The errors are made in using *will* instead of *shall* with *I* and *we* in statements or questions.

LESSON CLXXVII

The Planting of the Apple Tree

This poem will require careful study because of its imagery. Lead the pupils to see the man planting the tree. Expressed in plain prose, the man digs up the tough turf with his spade and digs a wide hole for the tree. Then he holds the tree gently in place and carefully scatters the dark soil around the roots. He presses the soil down as gently as a mother folds a covering over her child. If the pupils have ever seen a man plant a tree, they will understand this scene perfectly.

Lead the children to see that in the second stanza the author sees, in his imagination, what the tree may be when it is grown to be large. He sees the boughs where the thrush will stay and sing and hide her nest. He also sees the tree as a shelter for the laborers during the noon hour, and as a shelter under which people may go during a summer shower. All this he sees in the little tree that

he is planting. Compare this with the little plant *fast asleep in the seed* in the poem on page 232 in the textbook.

The third stanza is a little difficult for children to understand. They will need help to see that the author simply means that in May when the trees are in blossom the wind blowing over the blossoms will carry the fragrance of the flowers into the house through the open doors.

Compare the last stanza with *September* on page 135 of the textbook, and *October* on page 142.

LESSON CLXXXVII. PAGE 279

Song of the Seeds in Spring

The first stanza of this poem is almost exactly the same in meaning as the first two stanzas of the poem on page 232 of the textbook. The children may enjoy comparing the two poems.

Show the children that in the second stanza one little seed asks another what kind of a flower it will be. The first seed says that it will be a poppy like its mother. The poem does not say so, but the children will see that the second seed has said it was to be a sunflower. Then the first seed says that it will miss the other because the sunflower grows so much higher than the poppy that they could not be together.

PAGE 287

Supplementary Composition Work

One of these exercises may be assigned by the teacher at her convenience. The subject should be assigned the day before the pupils are to write. At first it may be

necessary to assist the children that they may understand what is expected of them. The teacher can do this by asking questions which the children may answer. For example, in studying the first story, *The Rescue,* the questions may be: Where was the little child? Was the child a little boy? Why was he in danger? Was a train coming? Why didn't the child run off the track? How far away were Nellie and Lucy? Was any one near the child? What did Nellie and Lucy do? How did they seize the little boy? Did they have plenty of time to get the child away? Were they frightened? Did the mother see them? What did the mother do when the child was safe? What did she say to Nellie and Lucy? Were the girls late to school? What did they tell their teacher? What did the teacher say to them?

Of course these questions lead to the story that, stated in outline, Nellie and Lucy saw a train coming, and they ran to the child and seized his arms and pulled him off the track just in time to escape the engine. They were greatly frightened and almost fainted when the child was safe. The mother had come out of her house just in time to see them save her little boy, and she ran to them and with tears in her eyes took her child in her arms. As soon as she could speak she tried to thank them for saving her little boy's life. The girls were delayed so long that they were late to school. They told the teacher why they were late, and she praised them and told them that they were brave girls.

It will be well to ask several pupils to tell the story before it is written by the school. It is not necessary that each child should give the same details or use the same words. Of course, after the pupils are helped in

this way, they will all tell the same story, but the children will have an opportunity to show their individuality by the way in which they express the thoughts outlined by the questions and the answers.

After the teacher has helped the pupils to prepare one or more stories, they should be able to imagine the details for themselves without questions by the teacher. Each child will naturally tell a different story, and the greater the variety the more interest there will be. It will be well for the teacher to ask some of the pupils to stand in front of the class and to read their stories to the other pupils.

After the children are able to prepare their own stories, it will be better not to ask the pupils to tell the stories before writing as some of the children might copy a story that was told rather than take the trouble to think it out for themselves.

L&C